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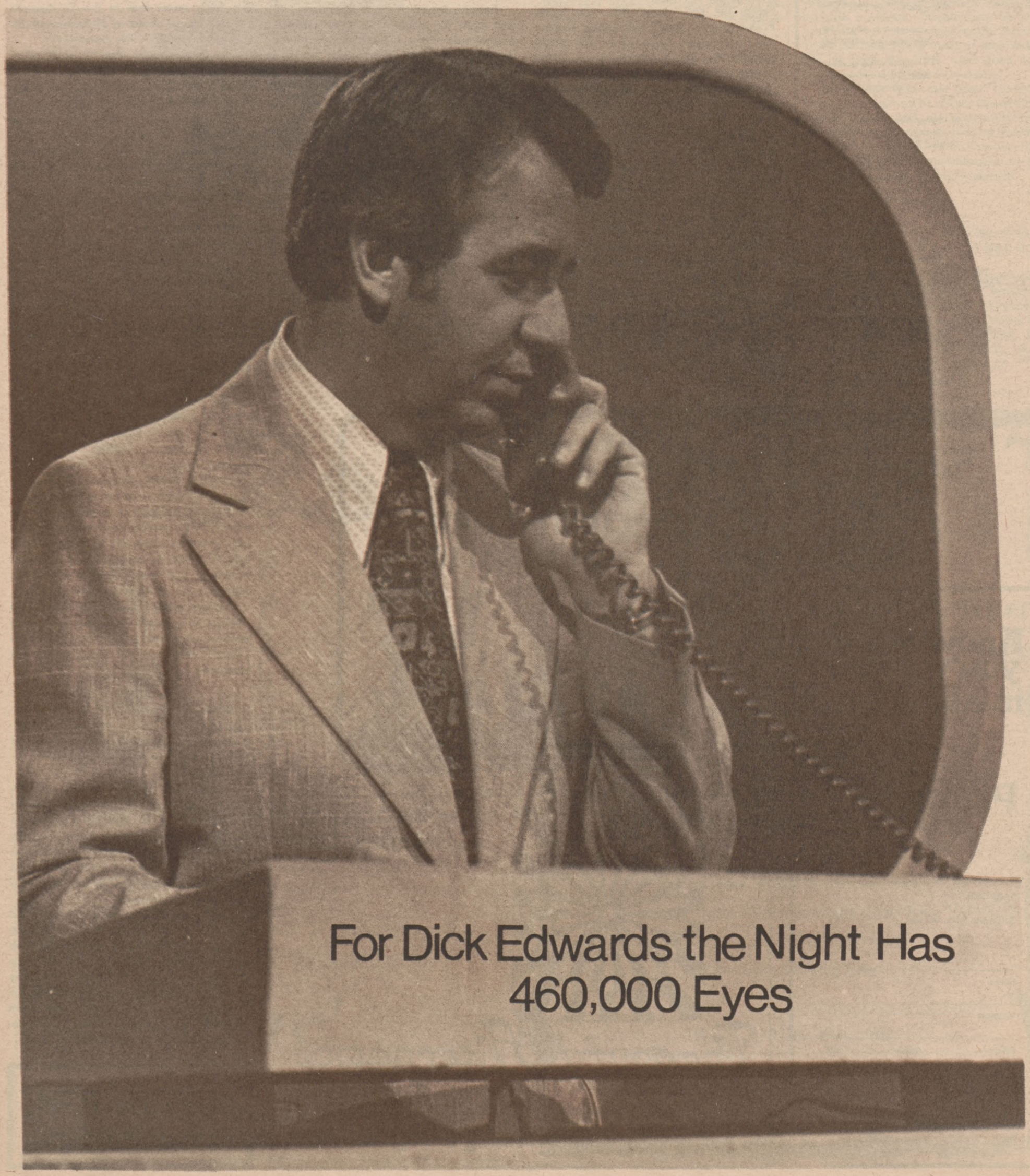

For Dick Edwards the Night Has 460,000 Eyes

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"This script, it seems to me, is the work of professionals who yearned to be as charming as inspired amateurs can sometimes be."

Kurt Vonnegut, Jr.
"Between Time and Timbuktu"

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Cheap Shots

As soon as word was out last week about the sudden resignation of WIS-TV sports director Joe Petty, the Bob Fulton fans began casting hopeful looks toward their television sets. Fulton, the legendary Voice of the Gamecocks for 22 years on radio, and later on TV, was forced off the telecasts of Gamecock football and basketball in a power play last spring by WIS-TV.

Fulton's removal angered many Gamecock loyalists who had grown accustomed to Fulton's style and even before the Petty resignation, the "Keep Fulton on Gamecock Television" bumper stickers were becoming increasingly proliferate. Fulton supporters - some friends and some strangers – have reportedly gathered several thousand names on petitions urging his reinstatement.

WIS-TV general manager Jim Yager has explained that the decision to remove Fulton from the telecasts and let him continue the radio broadcasts was part of a broad policy change. Yager says his intention is to employ separate announcers for radio and television. He does not want them switching back and forth or doing simultaneous broadcasts. Since Fulton is employed by the University of South Carolina and not by WIS-TV, Yager says his own sports announcer should get the more attractive television job.

Though Fulton has maintained a low profile in the past few weeks concerning the controversy, many of his supporters have hardly disquised their anger. While they had hoped that Petty's sudden departure (though he will remain to telecast the Paul Dietzel Show on Monday nights) would lead to Fulton's return to the basketball telecasts, there has been little evidence that this will be the case. Yager has indicated he stands by his previously-stated policy and WIS officials are presently interviewing several individuals for potential employment as sports director and basketball announcer for television.

Fulton's friends indicate that his ouster was more the result of a bitter personal quarrel with Yager than purely a business decision. Though a local columnist last week apparently was given the impression that Fulton is making more money by broadcasting over the radio, his friends say Fulton is losing nearly one-third of his income by losing the telecasts. Fulton was reportedly so upset at one point this summer by the bitterness aroused by the episode that he considered leaving Columbia. Apparently he has decided to stay and see if his fans can convince WIS-TV officials that their best alternative, from a business point of view, is to bring him back to the basketball telecasts.

The much ballyhooed federal audit of state educational finances still has not been released by State Superintendent of Education Cyril Busbee.

Busbee has been mum but former Bowman educator Bill Hardin has been spreading copies of the audit to the press. Hardin, you'll remember, was bounced from his position as coordinator for Title I federal aid to education for the Bowman School District. Hardin's termination was the culmination of a series of confrontations between he and local school officials over the alledged misuse of Federal funds and the general lack of interest in the local school system since the You-Know-Who's started coming.

Copies of the audit released by Hardin this week reveal that in the 10 districts audited (out of a total of 90 districts in the entire state), $2,791,494 was misspent.

Even more alarming that the violation of federal guidelines is the trend that those violations reveal. For instance, in two of the districts the audit revealed that two of the districts should not even have received funds, since the local contribution to the school districts collected thru the period of federal aid decreased. Title I money was made available by the federal government to aid the economically and intellectually disadvantaged youth of each district. To do this effectively, the federal government has felt that the local commitment to education should also increase or at least stay the same, but never decrease. Any decrease in local funding would indicate that federal money was just replacing the local effort and not supplementing it.

In all ten districts it was revealed federal money went to pay teachers who should have instead received their money from the state. Again, the philosophy is that the Federal aid should supplement the state effort in public education, not replace it. Close to a million dollars of federal money went to pay teachers illegally.

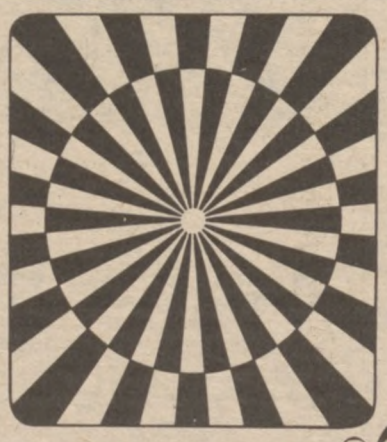
What this all means is that state and local support for public education has in effect decreased while federal funds have kept the level of funding fairly constant. Perhaps the reason many parents are not pushing for quality public education, demanding more instead of less money for the educational system is that many parents don't have children in the public system any more.

Perhaps some South Carolinians are creating a separate but unequal system again, relyiing on federal money to educate "them" while "we" put "our money" into academies.

What if someone told you that the Chairman of the Governor's Energy Management Council also represented SCE&G in the past and present rate hike hearings?

Harry Lightsey, Chairman of the Commission which will make recommendations on how the state should deal with the energy crisis received, according to Federal Power Commission Records, over $85,000 last year from SCE&G for representing them in his capacity as legal counsel.

Lightsey, who is a law professor at the University of South Carolina has held the position as Chairman of the Commission since its inception last February. While the recommendations of the Commission are by no means anything more than just that, the position does allow Lightsey to make pronouncements which the public accepts, for the most part, as accurate.



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Up from Gressette's graveyard

Stern-faced Sen. L. M. Gressette has made his committee a graveyard for many bills.

The compromise itself approached the farthest limits of precarious expendiency.

by Tim Rogers

In South Carolina, the political issue of reapportionment and the political personality of State Senator Laurens Marion Gressette of Calhoun are about as close to inseparable as you can get in politics.

Ever since the sinister idea of one-man, one-vote raised its ugly head from old Earl Warren and his co-conspirators on the Supreme Court, it has been Gressette who has presided over each succeeding rear-guard action as the General Assembly retreated before the creeping menace of democracy.

Gressette is a proud old gentleman, rugged with the years, but by no means a relic. With the retirement of 88year-old Senator Edgar Brown, Gressette was elected to the post of Senate President Pro Tempore. He is at the peak of his political career, and he is energetic and enthusiastic in the exercise of his power.

As Chairman of every successive special House-Senate Committee, Marion Gressette has fought as hard as anybody to forestall the inevitability of reapportionment reform. But, like all old pros, he has a keen appreciation for reality, and he is aware that the legislature is not going to get by this time without giving more that it gave last time—the latest verse of an old song. At the conclusion of a pointed reference to that fact early in the new Committee's deliberations, Senator Gressette summed it up with a solemn, "Gentlemen, we have been told we must reapportion the House." Everyone understood—most of them didn't like it, but the facts were such that concessions would have to be made.

So it was that the latest Gressette Committee renewed its efforts almost three weeks ago to hammer out a constitutionally acceptable plan for reapportioning the state House of Representatives. On Tuesday, they finally voted out a compromise plan for the consideration of the General Assembly.

*****

Reapportionment is THE big political story in South Carolina for at least three reasons.

In the first place, there is the continuing reality that South Carolina is a "legislative state." In other words, in state government, essentially all the decision-making power lies with the legislature. The Governor, the constitutional officers, the agency heads can make all the speeches and

(Continued on page 4)

Eddie Pano

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REAPPORTIONMENT

(Continued from page 3)

pronouncements they want, but unless they've got a majority of friends in the General Assembly, they may as well be spitting in Charleston Harbor

Reapportionment means rearranging the system by which legislative representation is allotted among the various areas of the state. And because the state's political establishment is a creature of the old allotment formula, reapportionment also means re-arranging "The System" in the broader sense. Under the prodding of the courts and the federal bureaucracy, the legislators have been reluctantly doing just that in a series of floor fights, filibusters, and special sessions that started out almost ten years ago.

Each charge has resulted in greater input from groups who had been restricted or excluded before. Residents of the larger counties and the cities, blacks, liberals, and Republicans have gained representation, at the expense of the conservative, rural Democrats.

Up to now, these charges have not resulted in any major policy reformation in state government, not in the fundamental power structure within the General Assembly. The establishment has feared and resented the changes, but has faced them, and accommodated them without the necessity of any great compromises.

Now, however, the process is beginning to catch up with the problem. Particularly with some of the more far-reaching proposals for reapportionment currently being discussed, the balance of power at least in the House of Representative could be significantly shifted.

Precisely because the stakes are so high, reapportionment is the one issue that equally concerns all elements of the state's political panorama. Reapportionment is everybody's fight—the most important fight there is. That's the second reason the ordeal is so meaningful. Watching a fight over reapportionment, you can measure listening to what they have to say about each other.

In addition, it's the greatest strategy and tactics show in the State House. Much of it is very subtle, and most of the time a careful facade of civility is maintained. But if you watch closely, you can see a lot of scrambling.

And all of this is further seasoned by the fact that Reapportionment is also a very personal matter to each of the legislators involved. You're talking about incumbents thinking about where they're going to have to be running next time, and against whom. The survival instinct is strong; it makes men capable of extraordinary feats.

So reapportionment presents a good case study of state government—where it's at right now, as well as something of where it might be next year. The Gressette Committee hearings were at times humorous, tense, frustrating, and boring. The Committee members represented a graphic cross-section of the legislature, including some of its more colorful and effective battlers. There were also some luggards, but all in all the Committee meetings were a pretty good show. Not that the Committee carved out any new frontiers in "good gub-ment," as Senator Tony Harris would say—far from it—but, then nobody really expected that. What the deliberations did offer was an intriguing and sometimes entertaining peek at what's really going on under the dome.

*****

A bit of background. There are two basic legal elements to the current reapportionment hassle. The first is referred to in State House jargon as "the fourteenth amendment problem," or the "one-man, one-vote problem." Some time ago the United States Supreme Court decided that the equal protection clause of the fourteenth amendment prohibited allotment of state legislative representation

Rep. Ernest Finney pushes statewide single-member districts.

in a disproportionate manner to the population. This decision led to the first reapportionment battles almost a decade ago. The basic principle to which the courts have prodded the legislature ever since is that, inasmuch as possible, each legislator should present the same number of prople as any other member of the same House. In the South Carolina House, that comes to 20,891 people.

The second obstacle for the Committee was "the fifteenth amendment problem," which has to do specifically with the dilution of minority voting strength. Because of the history in South Carolina of practices of discrimination and exclusion of black citizens from the political process, the state is under a heavy burden of "strict scrutiny" by the courts in the face of charges that any state action, such as the promulgation of a new reapportionment plan works to deprive black citizens of equal protection of the laws. In addition, the Voting Rights Act of 1965 provides that any change in any laws or practices related to voting including reapportionment, must be scrutinized and may be vetoed by the U.S. Justice Department. The judgement of the Justice Department can be appealed to the courts.

So the theoretical object of reapportionment, at least, is to reassign legislative representation on the basis of the 1970 census, adhering to the principles of equal representation of citizens in all areas of the state, taking care not to dilute minority voting strength.

The U.S. Supreme Court ruled that the House reapportionment plan was unconstitutional earlier this year. In doing so, they merely cited two previous decisions which had to do with "the fourteenth amendment problem." They did not reach the question of the plan's dilution of black voting strength; because it was not necessary to do so. Most, though not all the Committee members, feel the court implied more than it said, and that modifications must be made to allow for greater black representation in the new plan. And the Justice Department, which must pass on the final plan approved by the General Assembly, has already made it clear that it is concerned about dilution of the black vote in the old plan.

The only black on the ten-man Committee is Representative Ernest Finney, D-Sumter. A House freshman, Finney's easy-going sophistication and diligent effectiveness would have to make him a prime candidate for rookie of the year. He is also a highly respected lawyer, and has played a key role in developing and implementing black litigative struggle in the reapportionment wars. And he proved to be a tough, even shrewd negotiator on the Gressette Committee. His goal is a state-wide single-member district plan, and he has made is clear that if anything emerges from the General Assembly, blacks will be back in court with yet another challenge.

Nevertheless, Finney realizes there is more to it than that. "I have an obligation to try to get the best I can out of the Committee. I'm going to push for whatever I can get, because let us assume that we would come up with some ridiculous plan with numbered seats and at-large voting and all that, and the Court somehow approved it—then I would have come out with nothing.

"The proposals I have made are simply an effort to begin moving toward single-member districts, to at least establish the concept. They are positions of political expediency. Now, when we vote, I would probably vote against my own proposals, because I don't believe they are fair, I don't believe they meet the tests..."

The most vocal and direct opposition to single-member districts has come not from fold-guard conservative rural Democrats, but from the urban county legislators, most of whom are of the moderate "New South" Democratic mold, together with some newly-elected Republicans. On the Gressette Committee, these forces are represented primarily by Sen. Harry Chapman, D-Greenville; and Rep. Bobby Kneece, D-Richland; who is also the newly-elected Chairman of the HOuse Judiciary Committee which must approve the new plan.

Because the Republicans have become increasingly competitive in the urban counties, the import of the single-member district "threat" has actually changed considerably for urban Democrats. Realistically, single-member districts could mean more Democratic seats in the cities and big counties, not less. Recent elections have demonstrated Republicans' ability to forge county-wide majorities in Charleston, Richland, Greenville, and Spartanburg. In Richland County, where only one Republican had ever been elected to the House of Representatives since Reconstruction, 1972 saw seven out of eleven House seats claimed by Republicans. All of these Republicans now say they oppose single-member districts, or any other political subdivision of the larger counties, notwithstanding the vigorous advocacy of single-member districts by the state GOP in its earlier days. Now that these Republicans have shown they can be elected county-wide, they are satisfied with that system.

Most urban county Democrats are equally as opposed to subdivision, however. Their stated reasons invoke "good government," explaining that their being elected at large requires them to follow policies in the best interests of their counties as a whole. Subdivision would mean the subversion of that interests to the interests of "neighborhoods," with presumably a much narrower area of concern.

In reality, the aversion to single member districts or other subdivision, stems from very pragmatic political considerations. The success of urban county political machines has been contingent on striking a balance between the various interests in the urban areas—big business and industry, the suburban middle class, blue collars, and blacks. When you throw in the rural areas and the loyalist Democrat base, this is essentially the coalition that has kept the "New South" afloat statewide. Everybody supposedly gives in equally for the common good in this coalition, but in reality, blacks and blue collar whites are "more equal" when it comes to giving in.

Now, of course, the bigger the machine, the harder it is to crack it. It took the Nixon landslide to do it in Richland County.

If the counties were subdivided, however, constituencies would become more narrow, interests would become more distinct, big money would become less important, incumbents would be closer to their constituencies, and consequently more answerable for their actions. Plus, a candidate with limited finances and organization could stand a better chance in smaller district since it would be more subject to personal campaigning.

Another factor, of course, is that almost all the House members elected at-large from the urban counties come from the same basic socio-economic strata. They are white, middle to upper middle class, lawyers or businessmen, live in affluent suburbs or old-town areas. This means, first of all, that urban county incumbents would almost certainly face the prospect of opposing each other in post-reapportionment elections, or in the alternative be forced to move their residences and alter their ideological stances as necessary

Subdivision of the urban counties would help blacks, liberals, Republicans, and residents of rural areas within those counties. Possibly as many as 20% of the members of the House and Senate delegations from the four urban counties of Charleston, Richland, Greenville, and Spartanburg, might vote for single-member districts or some similar plan, on the basis of ideological considerations. Most of these would also be fairly certain of being able to survive in smaller electoral districts. The stance of the two urban solons on the Gressette Committee, however, was adamant. The analogy of the "slippery

The most vocal and direct opposition has come from the moderate "New South" Democratic mold.

slope" was the most frequently used in the Committee—with the ultimate trap, single member districts, at the bottom and less-than-wary legislators tetering at the top. Step out too far, and there's a good chance you might slip or slide all the way to the bottom. Kneece and Chapman were determined not to budge.

Up to this year, the controversy over single member districts has basically been a two-way battle between blacks, Republicans, and liberals, who feel under-represented on the one hand, and spokesmen for moderate New Southism, mostly in the urban areas, on the other hand. The latest reapportionment battle has added a new set of potential county legislators faced with the possibility of being absorbed into multi-member districts and pitted against incumbents from larger adjoining counties.

This group was represented on the Gressette Committee by Rep. Julius "Jay" Baggett, D-McCormick. A diminutive forceful man, Baggett was active in the formation of the new House Democratic caucus and was later named chairman.

Baggett's county is the smallest in the state, with less than 8,000 residents. Some 52% of those residents are black. During a particularly frustrating moment last week, Baggett remarked, "Hell, if I had known about all this, I would have trucked in enough people from outside the county to get 20,891. I would have made damned sure of it."

The danger of the small counties is that by being "satellized" with larger adjoining counties to correct population variances, the small counties would lose resident representation. One solution to the dilemma, of course, would be single-member districts. In Baggett's case, for example, a district could be created combining McCormick County with a sizable chunk of adjoining rural Greenwood County, in which Baggett could run very well.

Baggett has been cautious about embracing the single-member district concept, however. His reasons reflect the sentiments of many of his colleagues. "Most every function of state government today is laid out on the basis of county subdivisions: distribution of state taxes for education purposes, for road purposes, elections of various state boards, Highway Commissioners, and so on. The use of county subdivisions is so indelibly written into the laws of this state, that if we were faced with the proposition of having to cross county lines (in drawing representative districts). I think the clearer alternative would be to call a state consitutional convention in order to re-draw the county lines to conform more to the population patterns."

While there was no great stampede of support for that suggestion, the matter of intra-county affairs weighed heavily on the minds of most of the Committee members. What Baggett didn't say was that almost half the counties still have no form of autonomous county government with the entire internal county administration directed instead by the county legislative delegation. In those counties that do have local government, the legislative delegations still have differing degrees of local influence. Few of the legislators are really anxious to give up whay internal control they have in their home counties.

The liberals argued that this is all the more reason to accellerate the already on-going process of changeover to completely independent local county government in all counties. Said Finney: "We've got to get away from this business of trying to be *county* legislators, and start being *state* legislators. Members of the General Assembly ought not be concerned with trying to run their counties; God knows there are enough problems at the state level that need their attention."

Rep. Henry Lee smokes a cigar as he watches the reapportionment battle from the sidelines.

Still, it is probably unfair to deprive the smaller counties, all of which are poor, rural, and have their own unique problems, of any resident voice in the state lawmaking bodies. As Baggett told the Committee at the outset, "We cannot ignore the realities of representation for approximately 150,000 people in this state, within 20% of the counties, in which counties there are 50% black people, and say that they are not going to have representation."

Realizing that most House members would vote for a single-member district plan only as a last resort, Baggett decided to try this time, instead, for a "numbered seat" provision to be included with a basic multi-numbered district concept in the rural areas. The provision would be a duplicate of the one under which the current state Senate was elected in last year. Every legislative seat within a multi-number district would be assigned a number. Candidates would be required to file for one specific seat or another.

To use the McCormick sample again, the small county could then be joined with Greenwood County to create a 3-member district. Since Greenwood County now has only two seats, all three incumbents could run for re-election without having to oppose each other. There would at least be a chance to sell one of the three as "the McCormick seat", and most Greenwood politicians would probably go along.

"Outside single-member districts, numbered seats is the only possibility left for us," Baggett stated. "You can't have residency, so all you can hope for is some identification, some recognition, and an appeal to fairness for the smaller counties."

There are numerous "good government" reasons why numbered seats is a bad concept. It restricts the voter's choice among candidates, it protects incumbents, it creates the possibility of a candidate with fewer votes being elected, while another with more votes could not prevail, and so forth. One group that has vocally opposed a numbered seat provision is the state League of Women Voters. The League, which depends on moral persuasion rather than partisan involvement to sell its programs, placed personal letter in front of each of the Committee members' chairs urging that the provision not be adopted. Senator Tony Harris of Chesterfield opened the letter, read it, and tossed it down in mock despair, "Oh, hell, I reckon I'm gonna have to change my vote. Man, I can't go against the League!" And everybody had a good laugh.

Numbered seats has other opponents about whom the Committee members could muster few laughs, however. The provision also prohibits "single-shot" voting, where minority groups can vote for only one candidate in a multi-seat contest, thereby giving the candidate a greater chance at election. This flaw prompted some opposition in the Committee, but everyone was keenly aware that the most significant opposition would come during post-legislative challenges. When asked flat out whether he thought the Justice Department would approve the numbered seats provision, Committee counsel Randy Bell replied, "No." Bell, who just recently resigned as Assistant Attorney General, was primarily involved with the House reapportionment litigation, and is now a professor at the USC Law School, told the Committee members, "I have to be candid." He also indicated he thought defending the provision inthe federal courts would be "difficult at best."

Baggett countered that the numbered seat plan should at least be tried, in case the courts might go along. In one particularly frustrating moment,
Baggett shouted, "Why are we so intimidated by what some Jackass in the Justice Department has to say about it? That thing (numbered seats) has never been judicially determined. And I don't see why we should sit here and be intimidated by some bureaucrat in Washington who says that numbered seats is ugly. I think we ought to do our duties, and the Justice Department be damned."

Most of the balance of the Committee, under the leadership of Senator Gressette, consistently supported Jay Baggett's position. They had personal and political sympathies with the small county legislators, and they were also anxious to pursue any viable alternatives to single member districts. In addition to Baggett and Gressette, this group included Senators Tony Harris, D-Chesterfield; John Drummons, D-Greenwood; and J.P. Harrelson, D-Colleton; and Rep. Bill McLeod, D-Dillon. Kneece and Chapman were also early supporters, but—more about that later.

The tenth member of the Committee was in many ways its most intriguing. He is Rep. Marshall Cain, R-Aiken, Minority Leader in the House. Tall, square-jawed and well-scrubbed,Cain is the picture of a young man on his way up. He has carefully built his image as a "moderate" Republican, gracefully avoiding most of the reactionary rhetoric characteristic of some other House Republicans. On political process reform matters, such as reapportionment, Cain adheres to the liberal line which was the traditional stance of state Republicans. He favors statewide single-member districts—excepting temporarily those counties without home rule. And he was the Committee's most adamant and consistent opponents of numbered seats.

Cain's modus operandi as a House member has also included currying the favor of the old-line Democratic establishment. He is as diligent and as hard-working a legislator as there is, and the old boys respect that. Cain's reserved manner and strict adherence to legislative traditions and amenities is also ingratiating to the power structure.

He is not afraid of being assertive, however, even at the price of enduring painful clashes with the old boys. Such was inevitably the case in the Gressette Committe deliberations. At one point when Cain was arguing the merits of single member distrcts, Chairman Gressette reported, "Well, what we're talking about is blacks and Republicans. Nobody cares a tinker's damn about Democrats. Now I'm putting that on the line." To which Cain responded through the hushed silence, "It's not a matter of partisan politics; I think, Mr. Chairman. I think we spend too much time talking about what's good for the Democratic Party and what's good for the Republican Party; I think single-member districts in those counties where it does not disrupt county government, is the fairest and most equitable plan there is." "Well, that sounds good, as a public statement..." the Chairman shot back. It was not a bad moment.

In an interview, Cain reiterated his denial that single-member districts would specifically be advantageous to Republicans. "In Aiken County, for example, we now have four house seats. We would we in a good position to take all four, under at-large circumstances (currently Rep. Irene Rudnick is the only Democrat in the delegation). If we went to single member districts the breakdown would probably give the Republicans two safe seats, the Democrats one, with one swing district. So actually, there is a good percentage of Republicans in the House that don't especially like what I'm doing."

Toward the end of the deliberations, Cain quipped to a couple of reporters that it was tiring and frustrating playing the role of the "Committee son-of-a-bitch." To which the foot-in-mouth of the pair retorted, "You've been doing a pretty good job at it, Marshall." There was as much truth in that statement as there was honest intent, for Cain had endured his burden well, stayed in reasonably good graces with the other Committee members, and had made his points with the media. Although no one could forsee it at the time, it would be Cain who would finally win as much as anybody,when the "compromise" was finallv reached.

*****

Late Tuesday afternoon, after the compromise had been worked out and everybody was getting ready to break camp, Chairman Gressette was thanking everyone for having done such a good job "under such difficult circumstances." Finally he worked

(Continued on page 6)

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REAPPORTIONMENT

(Continued from page 5)

his way around to the press, and couldn't resist telling an old State House story on AP reporter Al Lanier. "One day," the Chairman smiled, "one of Mr. Lanier's young associates approached him about a certain story and asked him what he should write. And Al told him, 'just write anything—nobody knows what you're talking about anyway."

The Committee began its deliberations by receiving a detailed report from Committee staff on proposed plans. The first set out a statewide single member district plan; the second was a combination of multi-member districts in the rural areas and single member distticts in the four largest counties (Richland, Charleston, Greenville, Spartanburg). Although it had taken the staff over 200 hours to prepare the maps, it took the Committee only about five hours to receive the report and discard the bulk of it.

The decisive action came on a motion by Rep. McLeod that the Committee adopt the policy that County lines would remain inviolate. After the adoption of the McLeod motion, Rep. Jay Baggett proposed a three-part amendment. The first section called for residency requirements within the multi-member districts, which would have reserved certain seats for candidates from certain counties—thereby assuring resident representation for each county. Since such requirements have been declared by the Supreme Court to be unconstitutional as a violation of the terms of the fourteenth amendment, the Committee voted the section down by a substantial vote.

The second provision in Baggett's amendment was for numbered seats. By a smaller margin, the numbered seats provision was adopted. Baggett's third section was a proviso indicating that if the numbered seat provision were held to be invalid by the Justice Department and/or the courts,the entire plan would become null and void, reverting automatically to the General Assembly for further action. After some manuevering, this provision was finally adopted.

Now, everyone recognized the jeopardy into which the numbered seat provision put the entire package. After the adoption of the Baggett amendments, the discussion began to turn to the proposition of "shoring up" the plan by subdividing the four largest counties into single-member districts. Such a move would be calculated to demonstrate "good faith" in solving problems of diluting minority voting strength—sort of bribing the Justice Department and the courts to let the numbered seat provision remain as a "compelling state interest."

At this point, there began to be cries of dismay and outrage from Rep. Kneece, who also served as Vice-Chairman of the Committee. Kneece had been apparently convinced that he could gain the support of the Committee in leaving the urban counties as multi-member districts. And he thought he had "shored up" his own position by supporting the Baggett amendments. When Baggett announced he supported the proposition of subdividing in the urban counties,Kneece was rocked. Although Baggett insisted there was no conspiracy, poor Bobby was in for a good measure of painful ribbing by some of the other Committee members. "I've been had," he complained.

For the next several days, Committee meetings were almost entirely taken up with debates over whether or not the urban counties should be divided up, and if so, how, and to what extent. It first appeared that Kneece and Sen. Chapman might be willing to compromise with a plan which would have subdivided urban counties into 3, 4, or 5 member districts. Later, their position hardened to scuttle that first hope for an agreement.

There followed two more days of debating, including intermittent consultation with Randy Bell, and Harry Lightsey, Professor at the USC Law School and the attorney for the Senate on reapportionment matters.

Finally, on the afternoon of Thursday, the 23rd, it became clear that the House members of the Committee were hopelessly stuck in a four-sided deadlock. A six-man majority of the Committee had basically agreed on a state's counties, and division of the largest four counties into smaller districts of two and three members each. Two of the five House members, Baggett and McLeod, supported the compromise plan. Kneece had adopted a position of no compromise with any subdivision of the urban counties, so he would not vote for the plan, nor would he agree to be an author of the bill as it would be introduced onto the House floor. Cain had adopted a position of no compromise with numbered seats, so he likewise would not vote for the plan in committee or agree to be an author on the House floor. Rep. Finney would support the plan in Committee; in fact the compromise plan for division of the urban counties was adopted on his motion. But Finney balked at agreeing to sign the bill for introduction into the House, if Cain and Kneece were not going to sign. Of course, Finney maintained his support for single member districts and his opposition to numbered seats. He wanted to reserve the right to fight for both positions on the House floor, but more importantly, he wanted to preserve untainted the standing of blacks to challenge both multi-number districts and numbered seats,should those provisions survive in the final plan adopted by the General Assembly.

Chairman Gressette refused to approve voting out a House Reapportionment plan that did not have the support of at least a majority of the House members on the Committee as authors of the bill. He said to do so would make the Committee into a "laughing stock."

As the log jam appeared to only be growing more rigid, Cain once again moved the adoption of a provision for the subdivision of the urban counties into single-member districts. Kneece moved to table the Cain amendment, but the motion was defeated by a 5-3 vote. (Kneece, Chapman, and Baggett voting to table, Finney, Cain, Harris, McLeod, and Gressette voting not to table.)

It appeared that the Committee was on

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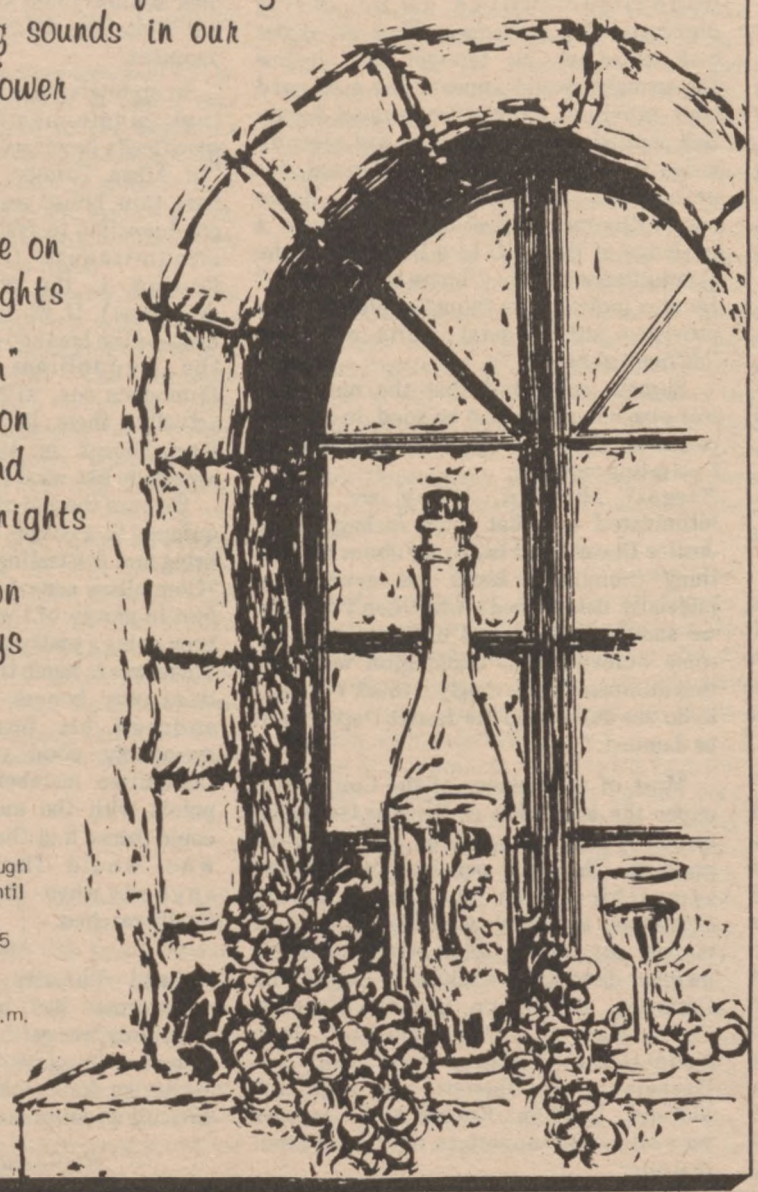

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the verge of turning to single-member districts in the urban counties as desperation behind the lead of Senator Gressette. As it turned out later, this was basically a bluff. But it was scary enough at the time to send Sen. Chapman into a panic. He jumped to the floor and pled with the Committee not to adopt single member districts, implying that he would be willing to accept the Finney compromise as the lesser of two evils. He then asked for and obtained a "cooling off" recess.

At this point, it appeared that Kneece, isolated, might give in to the compromise. During the break, he left the meeting to "check things out" over the phone with unnamed advisors. When he returnedm he indicated that he still could not agree to any compromise.

Kneece then suggested adjournment for the week-end so that he could confer with other urban county legislators to see if they were willing to accept a compromise. "I don't want to be the only obstacle," he said. Gressette agreed, saying he had high hopes for an agreement when the Committee returned the following Tuesday morning.

When Tuesday morning arrived, however, Kneece and Chapman both renewed their fierce opposition to any subdivision whatsoever. For the first time, things began really getting hot. The Chairman lectured, "We are at a standstill...Solomon in his wisdom (referring to Speaker Emeritus Blatt who selected the five House conferrees), has selected hald of a Committee that cannot possibly agree on anything."

In response, each member re-took the floor to basically re-state his position. Finney was emphatic. "I have certain convictions from a Constitutional and legal point of view. I have receded from my original position twice—once to say I would sign any bill on which the other four House members would agree. Today I have said I would sign any bill on which three other House members would agree. I submit it is harsh and unfair to expect me and black South Carolinians generally to carry the entire burden of this compromise."

Cain also argued he had receded from every point to which he had earlier adhered, except his opposition to numbered seats. Kneece said nothing, just sat and looked dejected.

There followed a sporadic series of caucuses, first of all five House members, then just the four Democrats. It was a hellish cycle. The Committee would reconvene, it would become clear no compromise had been reached, the Committee would recess once more and the private caucuses would be renewed.

It was during these smaller meetings that the gloves finally came off. Intelligence was insulted and ancestries were questioned. Several of the members threatened to resign the Committee in disgust.

Finally about 5 o'clock Tuesday afternoon, the deadlock was broken. Many of the press had already gone home; WIS-TV ran a story on its Seven O'Clock Report that the deadlock continued, with the assumption that the Committee would return again on Wednesday.

The compromise itself approached the farthest limits of precarious expediency. Specifically, Rep. Baggett agreed to withdraw the numbered seat provision, cancelling out Rep. Cain's objections to the plan and enabling him to be an author. Kneece would not be an author, since subdivision of the urban counties would remain in the plan. Nor would Baggett be an author, but Rep. McLeod would sign, along with Rep. Finney.

But there's more. In order to get the compromise, Rep. Baggett specifically reserved his right to renew the fight for the numbered seat provision on the House floor. McLeod will enthusiastically support the House Democratic leader, and Sen. Gressette also promised strong assistance in the Senate, along with Senator Harris, Drummond, and Harrelson (by proxy).

So the compromise might be more appropriately termed a "pseudo-compromise" created solely for the purpose of getting a plan into the General Assembly for some action. There were no real sighs of relief. Far from being over, the real fight is just beginning.

*****

Now that the Committee has acted, the Governor will call a special session of the General Assembly to convene shortly after Labor Day.

At one point during the Committee deliberations, Sen. Chapman was warning that a "bloody battle" could ensue if the movement persisted to subdivide the urban counties. Senator Gressette, not one of Sen. Chapman's biggest fans, shot back that Chapman didn't know what a "bloody battle" was. Before Chapman became a Senator, Gressette reminded, the Senate once endured a filibuster over reapportionment lasting for "seventeen days straight, breaking only for religious services. Now that was a bloody battle."

Privately, Gressette suspects the legislature may well be on the verge of the most intense and extended reapportionment fight in its history. There will be a vigorous attempt by the small county forces to re-insert the numbered seat provision, and the reverter proviso. Liberals, Republicans, and urban county legislators will oppose numbered seats. The argument will be made that its inclusion will mean certain rejection by the Justice Department and the Courts, starting the whole process over again after a good deal of wasted effort and money. And there is the increasing problem of crowding the elections and having to postpone primaries, etc., as happened last year. Nevertheless, Baggett probably has the votes to win.

Urban county legislators will mount a massive assault on the provisions dividing up the four largest counties. Liberals, blacks, and some Republicans will likewise fight for further subdivision on a single-member district basis.

When the legislative fight is finally over, the court fight will begin. As things stand now, there is an excellent chance the plan will not stand up in the courts, and the Gressette Committee will have to start all over again—perhaps as late as January or February.

Oh well, as the state seal would say, Dum Spiro Spero.

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WIS-TV: The Image

(versus what's behind the screen)

By Jon Buchan

By 6:15 in the evening, the WIS-TV 10 newsroom has begun to hum. While the 7 p.m. evening news film is spliced and edited in one corner and the copy is battered out in another, dapper weatherman Joe Pinner wanders in, both hands raised in a Nixon-style peace sign, proclaiming "peace, peace," but is summarily ignored. At 6:20, news director Dick Edwards comes in unhurriedly, glances through the copy for tonight's program and prepares the 10-second headlines he will give at 6:30, just before the NBC national news. He takes a last look through the United Press International wire copy to check for late-breaking stories and heads toward the studio.

He stops in the men's room, just outside the studio doors for his last-minute grooming. A few dabs of powder and pancake make-up to dull the face-shine, a quick comb through his newly-styled black and grey hair (during last month's vacation, Edwards had his bouffant look trimmed down and parted), and a self-conscious squirt of hair spray. Then on to the studio, explaining the special grooming, "I probably don't pay as much attention to the cosmetics as I should, but we all have to do a little. Just like you have to spend time planning out your front page and headlines, whether you're going to use color or not, we have to think about what we're going to do to attract the most people to tune in on our program. But I really figure that what you see is what you get. And I have to worry about whether or not I have a stray hair or some crap like that."

After the 10-second headlines, teasers to attract viewers for the 7 p.m. show, Edwards walks back to the newsroom, munching a pre-packaged pastry monstrosity and sipping a coke. He cautions, "Don't quote my four-letter words and I can talk more freely." NBC's Garrick Utley drones seriously, ignored in the background, as Edwards reads over the copy for tonight, makes a few changes, and reads it aloud to give his tongue and ear the feel of it. At 6:48, he is still at his typewriter, his brown suit coat on, polishing the copy. Two minutes later, the final edited film goes to the control room and Edwards glances over, pleased. "Sometimes I go into the studio with the first film clip and just hope they're going to get me some more during the first commercial."

Back on the studio set at 6:56, Edwards is ready. He stands behind the familiar white desk, his red hotline to the control room glistening under the hot lights (He uses it during commercials to check with the control room on late-breaking stories). He straightens his tie. On cue, he takes a deep breath, turns his full-jowled, doggish-eyed face to the proper camera and smiles out through 108,000 television screens, face to face with 230,000 people. In his smooth, broadcaster's voice (which he taught himself by reading all of Shakespeare's plays into a tape recorder) Edwards says, "Good evening," and the WIS-TV 10 news is on the air.

*****

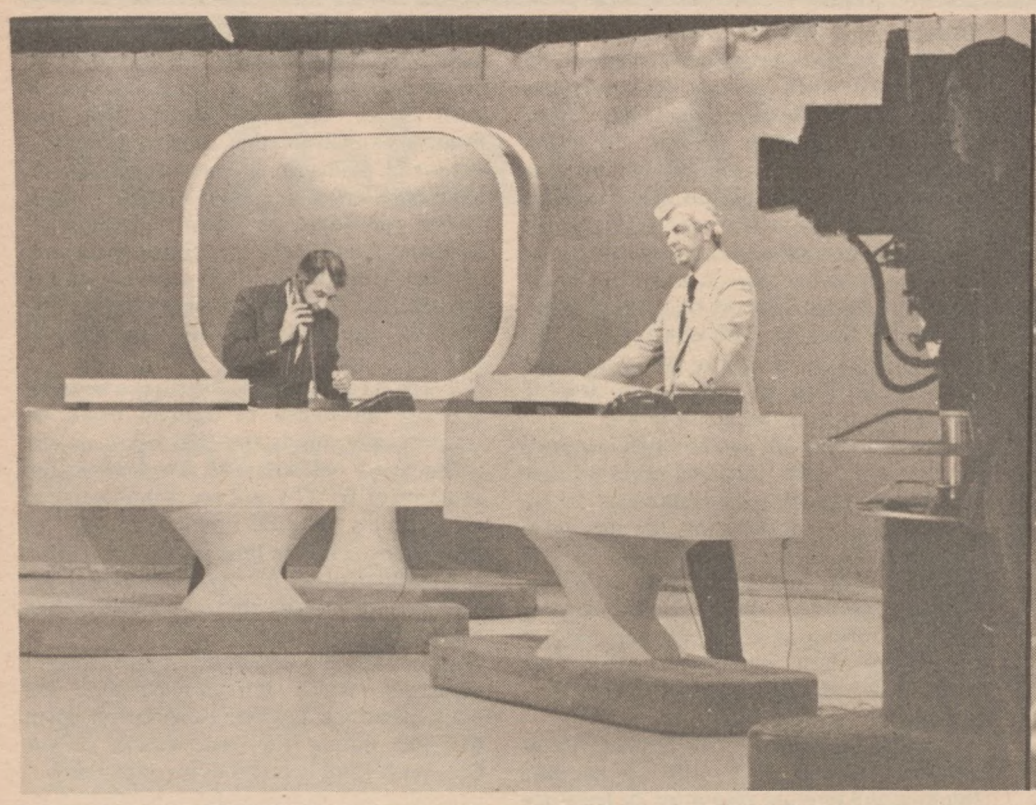
When NBC anchorman David Brinkley once explained, with typical brusqueness, that news is news "because I say it is," he hardly oversimplified. Very little of the public business is released with headlines attached—it is the men who choose the front-page stories and the ten or so television stories each day who decide what today's news is going to be.

In the past five years, television has taken on an increasingly important role in presenting the news. Its impact, true to the McLuhanesque vision, has proved greater than any printed word, and the personalities—the men and women who shape the news—have added to that impact by their presence. Those familiar heads, present to introduce the correspondents and explain the film clips, combine with the medium to project a powerful, persuasive image.

Dick Edwards is Columbia's Walter Cronkite. Calmly and fatherly, he spoonfeeds Columbians their news over dinners. To call his position powerful is not to exaggerate. While he speaks to an average of 108,000 homes each night during the winter season, his counterparts on the two other Columbia television stations are hard pushed to muster 20,000 homes between them for their local news programs. For that matter, the WIS-TV news at its peak outdraws any other program on the station, local or network, from USC basketball games to the super-popular Sanford and Son. During the winter, before daylight savings time entices people to stay outdoors after 7 p.m., the evening news sells its six one-minute commercials for $275 each. (It's 11 O'Clock Report manages to attract 40,000 viewers, despite the resounding click station officials say is audible at 10 p.m. across central South Carolina as most of the early-rising population hits the rack.)

WIS-TV station manager Jim Yager has a quick explanation of the popularity of his station's local evening news program, which he thinks is the best in town: "I think sometimes that television audiences are

Note– All information in this article related to audiences and viewer households are used with permission of the American Research Bureau of Beltsville, Md. The figures were compiled from a survey conducted in a 26-county areas of central South Carolina during the period February 7-March 6, 1973. Figures used in this article represent an average based on these figures.



underrated. We don't write the news for a 14-year-old child, which was the myth going around for awhile. It's written by people who are somewhat older and they aren't downwriting to anybody, and yet you can see that kind of audience support. There's an appetite that people have to be informed and to know what's going on in their community."

Yager's initial premise is probably correct. The fact that local news programs across the country outdraw most other shows suggests the proliferation of mindless programs on television literally turns off a lot of viewers. Yet even a casual glance through statistics on audience attraction suggests another possibility: "superior programming" may not be the only reason for the domination of WIS-TV over the other two local commercial stations.

Since the airwaves were allocated for television use in the early '50's, WIS-TV has been the only very high frequency (VHF) station in Columbia. Both of the other two local stations are ultra high frequency (UHF) stations, which are often plagued with technical problems that make reception of their programs more difficult and inconvenient. (There is only one VHF station permitted in this geographical area by the Federal Communications Commission to prevent interference with other VHF stations.)

Assuming an initial advantage of a VHF station, WIS-TV should have been able to attract more viewers than the other stations early in the game and thus attract more advertising dollars. With this revenue, it could provide superior local programming. And with this superior local programming, it should have been able to reinforce its dominance in the ratings. This indeed seems to have been the case. WIS-TV has a total news staff of 17, while neither of the other two stations employs more than seven.

Yet, while distinctly better local programming could explain the dominance of the WIS-TV local evening news, one would expect its lead would not prevail throughout the rest of the station's programming. But figures compiled by the American Research Bureau (ARB) prove that with few exceptions, this dominance is constant, suggesting that viewers have avoided watching UHF stations in the Columbia area because of other factors, such as technical difficulties and inconveniences.

In the 6:30-7:00 p.m. time slot, when all three stations are airing their national network news, WIS-TV manages to attract an average of 102,000 households with its NBC national news while the two other stations—with CBS and ABC—serve considerably less than 20,000 households. An official with the ARB has said that this is highly atypical of most markets regarding the national news. He said WIS-TV's 77 percent of the audience creates a highly unusual audience division. It is extremely rare for either of the two other Columbia stations to attract as much as 30 percent of the viewing audience for any program, ARB figures show. On most of the few occasions when they actually outdraw WIS-TV, it is after 10 p.m. with shows such as "Marcus Welby" when the total audience has dropped considerably.

Yager and other WIS-TV officials claim that any effect the UHF-VHF situation has on audience ratings is negligible. Whatever minor advantage they see the arrangement giving them, they accept with the philosophical resignation of a parlor socialist left a fortune by his parents—things shouldn't be this way, but since they are, we'll just have to live with it. "All sets have been required since 1964 to be equipped with capability to receive UHF and VHF. In many markets UHF competes quite well with VHF. Of course, our signal gets out farther..."

Dr. Richard Uray, professor of broadcast journalism at the University of South Carolina, agrees with Yager that the technical capacity for UHF in the Columbia area is no less than that of the VHF station. He blames the sharp audience division on other programming factors such as poor lead-in programs on the UHF station.

Don Bryant, program director for one of the UHF stations, feels that as far as his signal is concerned, his station can reach as many homes with at least as good picture quality as WIS-TV. He does acknowledge that in some areas especially near downtown Columbia with its tall buildings the UHF signal is tougher to receive. He notes that many set owners who do not have an outside antenna for UHF do not receive good pictures. He also explains that other factors, such as the difficulty of tuning UHF channels (in contrast to the 12-channel "click" tuning of VHF) dissuades many viewers. Bryant, however, questions the total accuracy of the low ARB figures regarding his audience ratings.

It is definitely a complex subject and there are inevitably many issues involved. But the ARB figures unquestionably manifest the dominance and influence that WIS-TV possess in the Midlands area.

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WIS-TV is one of four television stations owned by Cosmos Broadcasting Company, a wholly-owned subsidiary of the Liberty Corporation. Thirty-eight year old Jim Yager, a senior vice-president of Cosmos as well as station manager of WIS-TV, is the man who carries the basic responsibility for defining what his station will report as "news." "I think most people don't really know what news is. We primarily regard news as those events which take place in the community which will somehow affect the way in which the people of the community live. This is somewhat different from covering accidents and what have you. Not that accidents aren't exciting, and people want to know about them. But basically, we believe the news is what could affect the way people live or the way in which they respond to the environment of their community."

"I can't be involved in the day-to-day operation of the news program. I help decide the broad parameters of what we think news is, but we employ professional journalists whose job it is to operate within that definition.'' Yager believes the concentration they give their news programming benefits the remainder of the station's offerings. "At a local station, irrespective of its network, the viewership is pretty much determined by the emphasis it puts on its news operation. We have historically tried to develop the concept that if you want to know what is happening in the community, your first inclination will be to turn on your television set to channel 10. Now how do you do that? You have to have a staff of professional electronic journalists plus support people who respond to the challenge of being there with the information."

Forty-one year old Dick Edwards is Yager's number-one electronic journalist. Edwards spent his early professional career in Indiana where he worked in sales for the Curtis Publishing Company, traveling around to schools, giving motivational talks to assembly groups. At age 32, he changed careers. "I liked working in sales; I just got tired of it. I like motivating people and that's what I was basically dealing with. But I got tired of the travel. My main companion for a long period of time was my car radio—traveling between stops—and I became really kind of a news nut, sort of became addicted to it.

"I was also staying in motels and watching television stations in a lot of different cities and was concerned about the quality of what I was seeing, thinking that many of the stations could be doing a much better service for their communities. I said to myself, "Instead of talking about it, why don't I get into it?"

In my second interview with the station manager in Quincy, Illinois, he looked at my background and asked me why, since I had no experience, did I want to go to work for them? And I told him I had been watching them on the air and thought they needed help. And I laughed at the right time, apparently, and he told me I was probably right. I told him I was willing to gamble if he was. And it was a gamble for me because I was leaving a pretty good job to go into a new field—journalism isn't the highest paying job in the world."

"So I went to work and for the first year and a half anytime I saw an empty seat or an open slot at the station, I ran in and got into it before somebody else did. I worked 14,15, 16-hour days. I remember one period when I worked seven days a week for 13 weeks in a row, because I thought, 'Well, I'm already 32 and if I'm going to learn this profession, the technical aspects of it, then I'm going to have to compress my learning period.'

"I did sports, play-by-play, news stories, worked on my air performance, did radio, and I found the part I did best was the television news because I liked it and tried to perfect those skills. After a couple of years, in Quincy, the news director of WIS-TV called my up and asked me to come to Columbia. In March, 1967, I came here."

Though Edwards claims he has no particular hero among the network superstars, his manner leans most toward Cronkite. He feels viewers can identify with Cronkite's human, father-like personality. "That's the reason for his popularity. You want the people at home to be able to identify with you. Cronkite makes a lot of errors, but still he has the kind of father image, the kind of guy you'd like to have in your living room talking to you. And you shouldn't be afraid to make an error, because if you're so superslick in your delivery that you never make an error, how can anybody at home identify with you? We all make mistakes. It's the way that you handle them that makes a difference. If you can laugh at yourself, give that little smile that lets on you know you've made a mistake...If you can laugh at yourself, that's the secret to life anyway. You can make it OK."

Edwards is more concerned, however, with the overall format of his news programs that he is with his on-camera style. "The day of the dignified, pompous, beautiful-voiced guy who comes on and reads the news is gone. All our people are journalists. They go out there in the hot sun and do stories and edit them and then go on the air and report them."

Edwards is quite aware that his half-hour evening news program cannot act as the often-heralded "mirror of society" though he admits he has been guilty of using that analogy. He feels the mirror concept is a good ideal-- "to simply reflect what is happening in the community." He believes his total format, from the 6:45 sign-on report through "Today in Carolina," the 1 p.m. news, the evening news, the 11 p.m. news to the 1 a.m. report, offers a well-rounded "mirrorlike" approach. But even including an additional four locally produced half-hour programs each week, he regrets the limitations of time on television news coverage.

"I really just hope we can do enough in that half-hour program each night with the important things that happen to cause our viewers to want to find out more about it, by reading tomorrow morning's newspaper where they have the room we don't to cover the news."

Relying on two or three camera crews, a total staff of 17, and a busy United Press International teletype, WIS-TV condenses the total news, sports, and weather coverage in Seven O'Clock Report to about 24-26 minutes, with the other time allotted for commercials. Edwards feels that for all this gathering and selecting of material to be worthwhile, the station must convince people to watch it. That's where his experience as a salesman comes in handy.

"I think the enthusiasm that you need to sell a product is the same thing you get into

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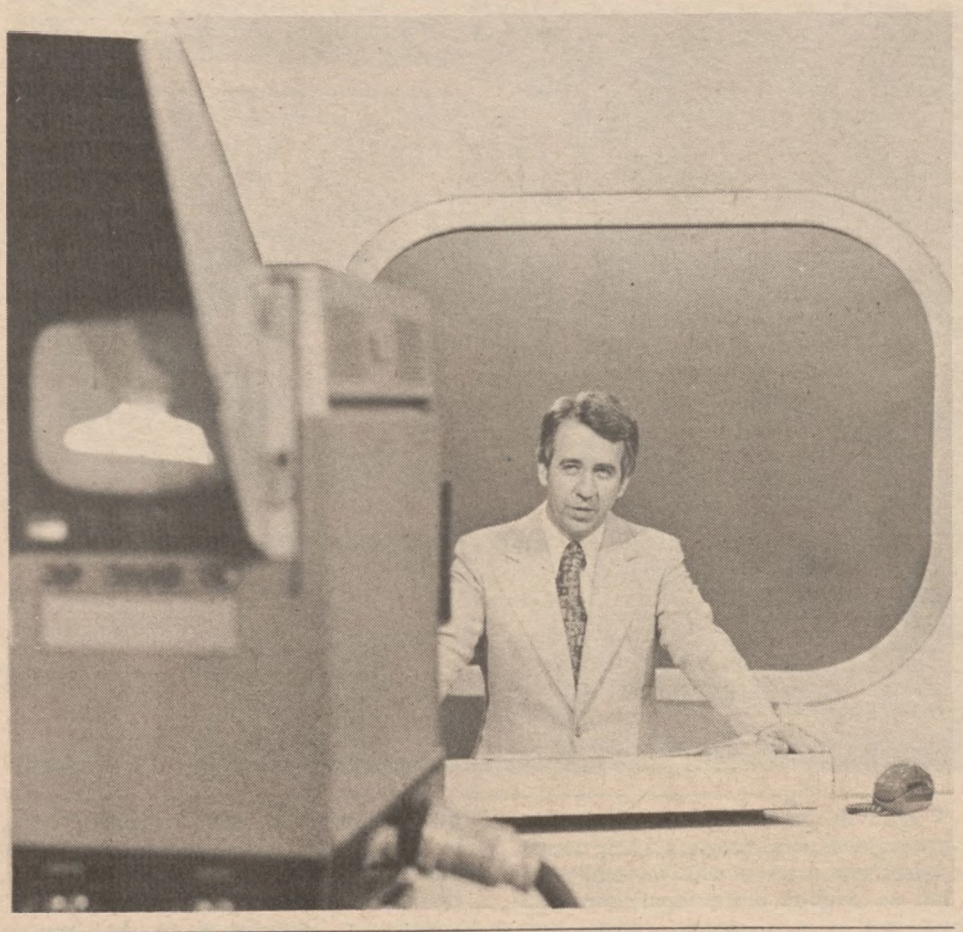

WIS-TV news outdraws any program on the station

in the news. Sometimes reporters are so tied up in their journalistic ethics, and I'm in favor of that by the way, that they are wrapped up in sort of a cocoon, and they forget that it doesn't do any good if no one sees them or reads them. So I'm able to use my background in merchandising and motivation to broaden our approach.

"We also try to humanize what we do. Sometimes we've been accused of trying to have a New York Times presentation. We had more of that six years ago than we have today, when our presentation was rather stilted. We try to play off natural personalities. If there's something that will add to bring out the human element in some exchange, fine, but we don't force it. I hate for things to look contrived."

Edwards resents the contrast that media critics frequently note between the amount of investigative reporting done by newspapers and by television. "We are still in a maturing process. In 1969 or 1970, we won the San Francisco State College award—the Peabody of the West Coast—for our investigative reporting on the poverty situation in South Carolina. Senator (Ernest) Hollings (D-SC) gave us credit for helping liberalize the food stamp laws here."

Edwards, who thinks the future will bring more investigative reporting and documentaries to local news programming, has a uniquely optimistic concept of investigative journalism. "You need to report what's wrong. But you also need to go out and find someone who is trying to right that wrong. You have the obligation to hold out some hope that something's being done about it. We try to balance our newscasts so the people don't go away from their sets and say 'Oh no, the whole world's gone topsy-turvy.'"

Because of his interest in investigative journalism, Edwards believes a well-defined shield law to protect the sources of journalists could be a good idea. "Perhaps one of the benefits of a shield law, if it were written properly, would be that more people would come forward with information. In investigative reporting, you seldom really learn anything about problems from the head man; you learn it from a disgruntled employee or worker at a lower level who has seen the problems that have been covered up and they are afraid to speak out because of pressure from above."

Though WIS-TV—and most stations across the country—do little of what could accurately be called "investigative journalism"; its officials are cautious about the possibility of reporters' biases creeping into stories. Edwards says it is a difficult chore to inject bias into straight news reports, and illustrates his point with a story about a reporter who had spent all day covering a story. The man rushed back, wrote his copy, edited his film, cleaned himself up and immediately went on the air to anchor the program. After the show he received several telephone calls accusing him of being biased. "Biased, hell," he replied. "Who's got time to be biased?"

Yager is careful to point out the natural limits of an idealized objectivity. "Every human being develops a point of view, due to his environment. The idea that there is no bias in journliasm is to my mind, well, it's good textbook talk, but it is not realistic. A journalist's degree of professionalism in my view is how well he can isolate himself from his own bias and report the facts of the situation as they reveal themselves to him, then realize that his own bias is in it, yet not bend over so that he comes out on the other side."

*****

Bias, of course, is one thing, and editorial opinion is another. Sometime soon Edwards says, WIS-TV will begin to offer editorials on its evenings news program. He says WIS-TV will provide an innovative format--not just "talking heads," but " but accompanying film reports. "I think television editorials ought to use the one dimension we have that no other medium has and that's movie film—our visual impact. I think an editorial on television should use the same tools we use on television news. Too many stations just use the talking heads. In editorial rebuttals, you won't get just two minutes head-on. If you've got something you want to show, we'll get a photographer and we'll go out and get a shot of it."

The editorials will not be written or read by the news staff, Edwards says, because that would destroy their credibility. "If we give an editorial about slum housing, we're also obviously doing news reports on that problem. If the anchorman goes on the air and says the whole problem is the housing authority sitting on their bottoms and not doing their jobs in our editorial, the viewers will look at him with suspicion when he tries to be fair in a news story."

Though Edwards feels the primary role of editorial opinion is to stir up people's thinking and provoke responses, he has some interesting ideas regarding whose opinions should be aired by the station. The other two Cosmos stations which offer editorials have hired special analysts to write them, but policy stipulates that the opinions will be those of the station owners and management. Edwards is in full agreement with that policy.

"Anytime, whether it's newspapers or television, the editorial is going to express the attitude of the owners, because that's why the writers are hired. I think it *shoul express that.*"

A quick look at the "owners" of WIS-TV and their widespread interests and power suggests the alarm with which many observers of modern mass communications view conglomerate-controlled journalism. Sitting on the board of directors of the Liberty Corporation (WIS-TV's parent company) are such influential figures as John Lumpkin (chairman of the board of South Carolina National Bank, director of both South Carolina Electric and Gas Company and Seaboard Coastline Railroad), Arthur M. Williams, Jr. (president of South Carolina Electric and Gas Company), Buck Mickel (president of Daniel International Company), and Robert S. Small (president of Dan River Mills). Such a listing barely scrapes the surface of the interlocking interests represented by the "owners" of WIS-TV.

There is certainly a distinction to be made between difference of opinion based on intellectual grounds and that based on the grounds of self-interest. The ownership situation at WIS-TV will prove interesting as the station's editorial opinions emerge on such issues as brown lung disease prevention and compensation for textile workers, rate increases for utilities such as South Carolina Electric and Gas, and bank legislation. (For example, there is apparently a great deal of legislation which interests bankers: the South Carolina Bankers Association spent $10,000 during the last session of the General Assembly on lobbying expenses.)

But that's all below the surface and not for the casual viewing of the 220,000 faithful followers of WIS-TV news. What matters on the surface at any rate, in this coming age of electronic journalism is the image of the dedicated, hard-nosed but human, objective television journalist. Edwards knows this and accepts the added weight it gives his informal opinions and the flattering but often inconvenient local recognition it brings. He summarizes the role of his news team, "We're trying to be real people."

On the surface, that's what is there: a carefully programmed what-you-see-is-what-you-get casualness. But don't think for a moment that what you see is *all* you get. There's a lot more behind the message.

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Arts/TAP

A Total Arts Program

Obviously, this program represents the fruition of a number of chimeric goals a number of dreamers have worked long and hard to achieve.

by Gary Ligi

It just occurred to me that whenever we hear cliched patterns in the manner of "war and peace," "mice and men," "life and death," "rise and shine," etc. we tend immediately to accept the second term in such constructions to express a quality in conflict with the first and one immensely more desirable, important, worthwhile, or — at least — one that connotes a more *realistically* observable rightness. But is this response demonstrably anything more than one result of the magical persuasiveness of convention and rhetoric? As Goethe has Mephistopheles remark in *Faust, Pt. I*: "When a man hears words, he's likely to believe they make sense and have meaning." Analyze the phrase "myth and reality," for example; if we were to be asked to define the difference between these two words, most of us would say: "A myth isn't real" and let it go at that, neglecting to amplify "reality" for the simple reason that we believe its meaning goes without saying, it would be silly to open our mouths, we all *know* what reality is. "Well," we'd say, if hard-enough-pressed, "Reality is what's real. Everybody knows that." If reality is real, myth can't be real. Right?

There's actually no reason in the world that peace, men, death, shine, or myth should carry any more weight than war, mice, life, rise, or reality. Possibly we should say "assumption and reality," but even at that we would have no *real* evidence to support reality's implied superiority over assumption. It's easy to find ourselves muddled, especially in trying to communicate. There is hardly an example in all of history and/or literature depicting a muddle-headed *silent* man.

Things only become confused when we attempt to societize ourselves.

This article is about project TAP (an acronym for the Total Arts Program), unveiled on the University of South Carolina at Lancaster campus last Thursday. It's easy to find ourselves muddled, no matter how we fight against it. But there *are* a few things I have to mention about John Barth's latest book — *Chimera* — which will hopefully bring into focus the methodic madness with which this exposition must proceed.

In Greek mythology, the Chimera was the she-beast slain by Bellerophon — half brother demigod to Perseus and also related to Pegasus, the winged white stallion upon which he rode. When the word "chimera" entered our langauge, it was taken to mean "an illusion or fabrication of the mind" — which tells us much about how our ancestors responded to the story of Bellerophon and the Chimera -- a monster with a lion's head, a goat's body, and a serpent's tail. Barth takes care to point out that *only* Bellerophon saw the Chimera, and the creature's body was never viewed by anyone after its reported demise. The whole affair was apparently just too much to swallow; hence, our definition.

Barth, by the way, keeps having Bellerophon express serious self-doubts about his own role in the cosmic scheme of things. He is often heard to mutter: "I'm not a mythic hero. I never will be." When Bellerophon takes inventory of his deads, memories, and dreams to discover that most of his heroic acts were witnessed by himself alone, even he begins to doubt the authenticity of his own existence — he begins to suspect the entire universe is only an artifact — a fabrication. Is Bellerophon a mythic hero? How many of us know *anything* about the guy who used to ride that flying horse?

At any rate, in one scene in *Chimera*, Barth has Bellerophon and Polyleides (a shape-changer apparently of Barth's own imagination) falling over a marsh somewhere in Maryland. Bellerophon has just been shot out of the saddle while trying to fulfill his "epic destiny" because Zeus had ordered Polyleides in the form of a gadfly to sting Pegasus (on his way to becoming a constellation), and Bellerophon turns in mid-air to inquire of his old tutor: "Who's down there? Will I be able to talk with them?" The old man explains that at that moment the land below was populated by men of bronze and reddish skins who spoke a language not descended from Indo-European stock and who possessed a number of myths but no literature to speak of — but by the time they collided with the planet, the same land would be populated chiefly by mean of black and white skins "who will speak a kind of English. They will have a lot of literature but no mythology."

This, then, is the task John Barth has set for himself: to bring the mythology back to a marsh in Maryland and try to fuse it to literature — a Herculean feat to be sure, an impossible dream, in short: a chimera.

But it is just such a chimera that keeps a human going on. There is much to do. There is project TAP. Obviously, this program represents the fruition of a number of chimeric goals a number of dreamers have worked hard and long to achieve. Funded by the National Endowment for the Arts; the Elliot White Springs Foundation; the South Carolina Arts Commission; and the Lancaster County, Fort Mill & Chester Public Schools in cooperation with the University of South Carolina, TAP is yet another example of South Carolina's progressive and ambitious approach toward integrating the artist *into* the local community while encouraging members of the community to exercize their own aesthetic impulses. With both ARTS and TAP operating in conjunction, Lancaster County, Fort Mill and Chester Townships stand to be exposed to the most extensive art/educational experiment ever carried out in this country.

Harpist Manifred Ziemba performs.

TAP *is* an experiment. As the Arts Commission proposal pointed out, the TAP project "will question the value of utilizing artists (a primary creative source) vs. utilizing educators (a secondary creative source) in directing creative experiences for both university education majors and children in the classrooms." Anyone who reads the proposal will know where the Commission's hypothesis lies, and I — as a practising artist, a former long-term dimwit of a New York punk, and soon to be a member of the project TAP — hope it works out.

Ms. Joyce League had been named to head up the Program as Project TAP Coordinator. Ms. League holds a B.A. in art education from Furman University, is a practising artist herself, and has worked with students at the Greenville County Museum of Art. She will be responsible for bringing together a program which tentatively will reach 27 elementary and middle schools to provide students and teachers, as well as any interested members of the communities, the opportunity to meet with and interact with artists from the performing, visual, literary, and environmental arts.

Participating schools will receive services from two Poets-in-the-Schools: Walter Griffen and myself. Mr. Griffin, who currently lives in Atlanta, has worked with poets-in-the-schools programs both in South Carolina and Georgia. He is editor of the *Scarlet Review*; has studied at Gordon Military College, Cameron College, and the University of Maryland, and his poems have appeared in many periodicals. Each of the poets will spend approximately 25 weeks (one week per school) in the upstate area.

R. Stanley Woodward will be the Filmmaker-in-Residence with TAP. Mr. Woodward holds a B.A. in English from Clemson University and an M.A. from Columbia University Teachers College. He also studied at Pratt Institute and already has a number of films to his credit. George McCauley, a potter from Charlotte, N.C., will be the Artist-in-Residence with the program. Mr. McCauley, who has a studio in

(Continued on page 14)

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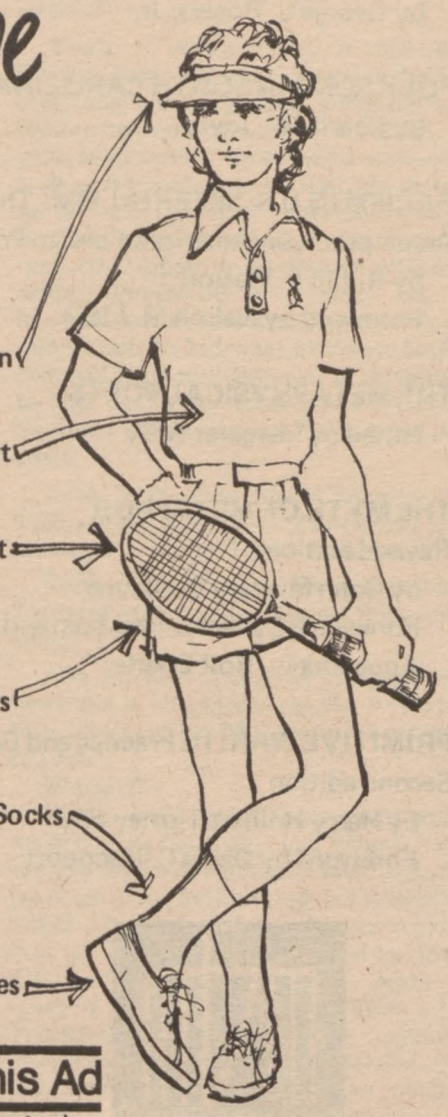

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A Cloud of Gold Fluff ****

Then, out came the swamp craw

by Mike Smith

A small but hardcore assortment of varied and sundry yahoos assembled for music and mayhem last Friday night at the Carolina Coliseum. I couldn't find a pair of white socks but wore instead my most serviceable pair of ripped-to-shreds penny loafers. I serenely cruised the concourse taking in the sights, which were considerable, for a wacko group had begun to conglomerate.

Where did these people come from? What did they plan to do there? It was already a dangerous scene when, in through the front door, slithered the biggest, most aggressive ball of grease I had ever encountered. Dressed down in white under-shirt with a pack of Camels rolled up in his left sleeve and hair slicked back and shiny, he charged into the Coliseum ready to have his ass kicked (or kick ass himself) by one of the best 1950's rock and roll imitators in the business—Sha Na Na.

This dude, though, was no more curious than the young woman wearing a shin-length gray-and-white plaid skirt, white blouse, socks and tennis shoes, her hair in a pony tail, and handbag slung over her shoulder. She wore bright red lipstick—cinema glossy—and was being dragged along like Alice through Wonderland by a strange creature resembling an escapee from a Georgian chain-gang. Had she come to get her ass kicked, I wondered.

Or what about the 50-ish dude with Gorgeous George blonde hair wearing burgundy jacket,navy blue trousers, and white bucks? Did he want his ass kicked? Was he a narc? The harmonious group buzzed and hummed and often laughed as other reminders of a long-lost innocence paraded by. In spite of a 30-minute delay, no asses were kicked, for music by the Byrds filled the huge cavity, and everyone was pleasant.

Then, out came the Swamp Crawlers who hopped into some fine music for the introduction of Dr. John, the Night Tripper. Heralded by his nubile and talented two-women trio, the Doctor appeared in his now-familiar garb—painted face and a cloak of light, fluffy, airy, beautifully pastelled feathers—which hide the real Dr. John underneath, tossing gold dust into the air. (Indeed, most of the band members conceal their identities behind outlandish costumes and make-up).

DJ et al. play "bright blues" with shades of green and purple. On the surface, much of their music was driving, technically perfect, breezy boogie music. The musicians, though, offered no more than was necessary to please a crowd. They displayed a clever professionalism and some funky talent, but they kept true identities well-guarded secrets. They just weren't up for baring their souls their souls to a handful of people trapped into chairs by chair numbers. Everybody tried, but there was no room to boogie. After more gold dust, Dr. John disappeared.

Along the way, he had tried to muster up a good time for himself as well as the audience. Dr. John plays murky, evil music which has always driven black and white

Sha Na Na (above and right) lets the audience have a taste of the '50s

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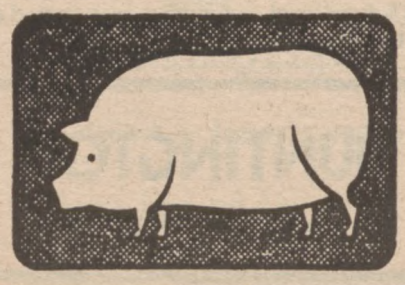

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boys crazy. His back-up chorus is finer than Leon Russell's, and his band is mighty funky. They pleased while they performed, but their departure erased any evidence of their appearance. They simply vanished behind a cloud of gold fluff.

Seconds later, wheelchair generals in the lobby were already pooh-poohing the performance. Besides, Dr. John had simply postponed the main attraction—the ass-kicking we'd all come for. Intermission gave me an opportunity to recollect my previous exposure to Sha Na Na beginning with their filmed appearance in "Woodstock." I recalled that what most impressed me about their celluloid performance was no so much what they did, but the flashy and aggressive camera work and editing. I had an excellent seat so I didn't really worry about not being able to see the mad prancings and posings which accentuate their music. What I doubted was their ability to pull everything together—to deliver the ass-kicking we punk-kids wanted.

And, in a way, these fears were justified. Sha Na Na certainly put us through the paces—"The Wanderer," "Tell Laura I Love Her," "Rama Lama Ding-Dong," "Blue Moon," "Chances Are," "At the Hop," and a whole bunch more of late '50s and early-'60s goodies which first started this country rocking and rolling and going crazy to find sanity.

A graying announcer appeared and promised us that Sha Na Na was "greasy and ready to kick ass." The crowd roared its approval. Then, out paraded the motley crew—a collection of smoothies, street thugs, and super-coolies—who play some nail-chewing, hard-driving rock and roll. They looked very greasy.

They did offer pleasant moments, though. They wreak pure havoc with "Tell Laura I Love Her" turning this mushy sickness into the comic classic it has always deserved to be. "Rama Lama Ding-Dong", "Blue Moon" and "If Life Were A Dream (Shaboom!)" also stressed the humor and vacuity of these early songs. Too frequently, though, their too obvious attempts at comedy completely cheapen their truly professional music-making, leaving the audience with depth-less parody and feigned emotion.

When the regular gig failed to produce even one booted derriere, the audience screamed for more. One encore and another and even a third (an aggressive promise/threat that "rock and roll is here to stay") still failed to produced desired results. The fourth "again" was a slow harmony—a clear signal that all was ended.

Sha Na Na offers a refresher course in lyrics, a quick two hours of sight thrills, and history out of context. They know all the old songs and the old stage routines, but they don't kick ass. They offer imitation, not the real thing.

MEM DEM GAGA DAYS?

by Gary Ligi

Member when we useta give dem da old one-ear elephant down at da confraternity dance whenever Chrome-Dome Kornblitz went up ta check out da rooms n Judy da Plumber got high on dem aspirin n cokes n got caught where dey kept da organ for mass cleanin my main man Thumper's pipes?

Yeah, dat was jus before we came down on da Corinthian Lords over near da track — dat was Santelli's gang what jumpt Jim-Boy comin outa da Valencia wit Santelli's liddle cousin Irma or whadever her name was. Santelli was supposta be da big muscle in dose days — whadda joke, man. Dat douchebag had about as much guts as a crutch, I mean like he was queer as rootbeer, man, cause when it came to mixin — full-dress and loose — Santelli was weak as a geek. And, man, like nobody but nobody knew how he'd been fakin it til ol Thumper spit in his face n Santelli just stood dere for a minute wit dat oyster hangin offa his nose n started to crouch down n Thumper jus smiled n rollt up his sleeves n showed Santelli dem thumbtacks — I think dere was sixteen of dem — stickin outa his right arm n Santelli's face jus turnt white as a kite in da heights n showt us da soles of his feets when he hoofed it back to his momma — one thing dat Santelli was good for was runnin — n dat was enough for the Cop Lops ta make da peace n play some hanball n stuff. Wunner whadever happened to Santelli.

I heard like dat Bimbo luncht him bout a week after dat but nobody was sure. Never foun no stiff or nuttin.

Da creep had whadever he had comin comin.

Yeah, but you remember what my main man Thumper tol Chrome-Dome — I mean like bubba dat creep about dropt his socks when he foun dem — Thumper, he looks up at da creep n he says, get dis: 'Hey, Chrome-Dome — my good man — I hears what dat youse is a chaperone. How bout youse gets your dum ass back down da stairs n do your stuff. Cause if you don't, dese hans here is gonna start by tearin off your arms n legs n stuff n slicin dem up into eensy-beensy pieces which dese hans will shove down your lousy troat. Get da picture?'

Yeah — dat's right n dat stiff Chrome-Dome came back down all shakin n everything wit dat goddam sawed-off ruler of his n walked arount sayin "Six inches, it's gotta be six inches" n everybody was laughin at da geek n chiming in on 'shut up n shove it up doe doe doe' n ol Chrome-Dome jus couldn't see what was funny n Thumper came down zippin up his chinos n walks over behint Chrome-Dome n makes wit his fingers before he bonks him a noogie wit dat shiny comb he had what he always kept in dem belt loops near da buckle of his garrison ta hide dem razor blades he'd stitcht in. Thumper was a real panic, man. A real boss panic.

Dead. Dead. Dead. Spec 4 Thumper, US 3355 something or other, non-combat loss, missing and presumed dead, dead, dead.

Prolly a hoo'er wit da sift or something. Thumper jus couldn't keep dat thing in his pants.

Who said dat? How many voices is this? I never met a Thumper in my life. And what little I know of the fifties is that they lasted til 1965.

Who says?

N Vito useta say: "Youse could prolly make it in da flicks on 42nd, Thump, wit a roll like dat" n ol Thumper'd say: "Man, it's jus no good for nuttin except conversation" n stick a coupla thumbtacks in it jus ta prove it ta us, but Thump never fooled me for a minute. He was jus plain tough, prolly da toughest guy in da whole goddam city. Twenty thumbtacks in his chest — nobody believed it — dat time over at Parkside. Dat little Greek what challenged him couldn't make a dozen before he keelt over n Thumper he jus pissed on him n left n nobody down at Parkside could look us Ephesians straight on for a mont.

You ever play knucks with da Thumper?

Yeah, man, n loss too jus like everyone else. See dis line here alongside my nose, man? — Thumper put dat dere wit only a fifty-two. Took eleven or twelve stitches. Quickest wrist I ever seen. Dese scars here is from playin chicken wit shivs. Hit myself ten or fifteen times before I finally quit. Da only thing I ever beat the Stumper at.

Member dat car of his wit da skirts — dem chrome bubble skirts on dat red Merc what he had — n dem big dice what hung over da St. Chris thing wit da shrunken head n da rolls n pleat — what a car dat was. He said he was gonna put a full-blown hemi in it when he got back.

But he never got back.

Yeah, man, it's a shame. If dey had all us Ephesiansfightin together over dere, man, we coulda won dat damn war in a coupla hours — jus gone on in n kicked us some ass n come back home.

Prolly woulda been heros. Prolly be gettin us lotsa tail right now.

Yeah, prolly, but it's good ta see ya, man. Really good. I figured I seen da last a youse dat time in da Bronx.

Oh yeah, dat time, I almos forgot. Dey had me worried a little while but da stitches healt up okay n dey got all da metal out. I never did fine dat little bugger what tossed dat thing.

I was sure you was finished.

Whaddaya do for entertainment around here?

Well, we plays a lot of hanball n basketball n stuff. N now n den dey has dese films. Like I seen 'Rebel Witout A Cause' six or seven times n 'Blue Denim' twice n 'Splendor In Da Grass' n dey even shows 'West Side Story' about once every two months. A coupla months ago dey had dis group called "Sha-Na—Na" — member dat singing group we had what sang all da Paragon n Jester n Sonny Till n da Orioles stuff? — what everybody said was gonna bring back da good ol days but dese guys was jus a bunch of college fairies playin at da fifties n makin fun n stuff of da stuff we useta do. If ol Thumper'd been dere he woulda creamt da whole sissy bunch of dem.

Dey was bad, huh?

I don't wanta talk about it no more.

Got a cigarette?

Camels?

Can't be a chooser, man.

Whadda you in for?

For drugs.

Drugs? You ain't turnt hippy on your ol pals have ya bubba?

Nah. Look at me, man, does I look like a hippy ta ya? It was jus pills.

Pills? Dey busted ya on pills?

Yeah, I has me this bunch of barbs n goofs n stuff n goddamn Billy Stroder — member Billy da Gimp?— well, ol Billy's a goddamn cop now, man. A malafuda of a cop. Can ya believe it?

Well, him n Thumper never got along much.

Yeah, right, but a cop? I mean who turns into a cop? Well, anyway, dat greasy, gimp-legged sonuvabitch comes over ta Gracie's one day n asks me 'Hey Steve, can ya get me any stuff?' n I asks 'How much?' n he says 'O, I don't know, maybe a hundret or so. How about it?' n I says 'Okay, meet me over at da Flea's place in about an hour n when I gets dere dere musta been a tousand of dem fuzzies what descended on me but I didn't know dey was fuzz — dey didn't have no uniforms or nuttin — so I pulls out Gutwhumper n gets me two of da freaking bozos before dis lousy low-down gutter-rat of a gimp pulls out his service n damn near blows half my knee off n says 'You, Steve Ginoli, is under arrest' n waves dis damn badge aroun n says 'So you better watch your greasy ass.' If it takes me till forever, I'll get dat damned geek n cut his shrivelled gulones off.

I know what ya mean.

What you in for?

For good. I busted up dis drunk — member Sandra's ol man, da one what useta expose himself down near St. Vincent's? — well, he was giving me dis hard time, see, n den after I hit him da ol bastard went n died on me. We put him out on a corner, see, but nobody bothered to call the cops about it — dey all knew he was jus a drunk — so he jus died dere on da corner. Da DA had dis witness — da DA always gave us a bad time — who swore dat I had treatened to kill da old sot byfeedin him grount up glass which ain't true n dat I later treatened to beat da bastard to death wit a baseball bat, which is true but not what happened.

What happened?

It was jus a pipe, man. Jus a pipe. Hit him a real good one upside da head n three or four shots to da ribs. Made him puke all over dis white caddy dat belongt to some guy dat works for da courthouse. Dat was what I'm here for, man, cause dat lousy, worthless, sonuvabitch puked on some guy's car. The dumb-shit-faced- whitehead of a zit.

Things sure has changed.

Yeah.

Wish ol Thumper was here. We useta have some good times.

What was dat chick's name?

Which chick? — da one from Sunnyside?

Nah, I think she was from da Heights, or maybe it was Kew, I don't member which one, man — but she was da one dat useta give everybody handjobs when her folks went out — you know, Sally da Hummer's friend — until Thumper n Grumpy n Vito n Junio depants'd her down near da dumps n lef her stuff at da bakery over on thirty-fifth, remember dat? . . . n her folks saw her zippin in n out behind da rubber company trying ta make it back ta her cloths n called da cops cause dey didn't even recognize dere own daughter witout no clothes on — can ya believe dat? - n da cops came down n picked up . . . Sally Greene, dat was her name . . . dey picked up poor little Sally Greene n raped her on da way back ta da station n started ta book her on indecent exposure n vagrancy or something before dey foun out she was only — what was it? — fourteen?

I think she was only twelve den, man.

Yeah, dat's right, cause she had to stay outa school, remember?, either da sevent or eight grade to have dat cop's lousy brat.

Yeah, n Thumper got dat cop alright. Hit him wit a brick off da top of the project, bout ten or twelve stories up. Finished dat bum off fine. Ya know, sometimes I think dat Thumper was really in zoo deep wit dat Sally Greene.

Nah. Not Thump. Thump was tough. Real tough. No chick woulda ever nailed him down. He woulda been mixin it up right now over at Leon's if he was still livin.

What's going on here? I never knew any Thumper.

Youse is prolly right.

Prolly took half da goddamn Chinese army wit him.

Prolly was out dere combin his hair wit one han n smashing dem creeps wit his garrison wit da other.

Prolly spit in dere eyes n blinded dem n kickt dem in da nuts n gave dem da ol piss on you Charlie until he keelt over.

Prolly danced da bop and laught da shaft n beat dem mothers dumb.

Prolly dey had ta get him from behind. Prolly didn't fight fair or even street.

If old Thumper was aroun he'd be mixin it up right now. He'd show dese kids a thing or two.

If I ever knew a Thumper, I confess ignorance.

Confess? you twerp. Thumper's body wasn't never found you hippy creep. He's prolly still over dere kicking dose commie lardasses. N one day he'll be back ta do some kickin on yours.

Cinema/"A Touch of Class"

A Look at Modern Love

Frank works cinematic wonders in the subtlest of ways...high comedy downplays the basic tragedy...

by Mike Smith

A "super-annuated Boy Scout" and a "supercilious, cold-ass Britisher" provide some super comedy in a fragile, little film entitled "A Touch of Class."

The Boy Scout is Steve Blackburn, an American insurance executive living in London with a lovely wife, two children, and a desire to spend his spare time at something more worthwhile than sand-lot baseball. The Britisher is Vickie Allesic, a recently divorced mother of two molding for herself a career in the fashion world. They meet in center field, romance in sunny Spain, and fight, finally amidst the reality of Soho.

Steve and Vickie want excitement. "I never make love to another woman while my wife's around," Steve tells Vickie, "and she's out of town." Vickie makes no promises: "I've never really been in love, " she tells Steve, but concedes that a physically rousing rendevous with him would be appreciated. After more charming badinage, the two plan to escape to Malaga to find some meaning together.

Instead, they find chaos. His wrenched back delays their first evening's tryst. On the second night, flared tempers lead to an almost-rape foiled by Steve's foiled zipper. An old acquaintance and his wife constantly haunt the two lovers. The remaining days fly by quickly, revealing the couple in and out of love and bed.

Their return to London leads to a schizo-life. Steve must live by a tight schedule: eight hours a day at work, time with the wife and kiddies, and finally, a few moments of peace with Vickie. (In one humorous episode, walking the dog serves as a grand excuse for slipping away to his lover.) Vickie, too, must perform duties ascribed to her other roles in life. The hustle and bustle of their separate daily lives renders any true communication impossible.

"Do you love her enough to give her up?" asks Steve's rotund friend, a porno-flick producer. "I don't know," he answers, but finally reaches a decision, only to change his mind again. He sends and then rescinds a telegram ending all, but the chaos and uncertainty of modern life reign supreme. Vickie receives the telegram; later, Steve dashes into an empty apartment. Peering through the rain-streaked window, he watches helplessly as Vickie walks away—suitcase in hand.

Director Melvin Frank has done a splendid job of capturing the modern love of his slight story. His script, co-authored by Jack Rose, contains great lines, harangues, insults, and curses. ("You should have been

a worm," shrieks Vickie before humorously describing Steve coiling on the floor in hermaphroditic bliss.) What action the script generates revolves around unpredictable errors and obstacles which thwart love. The whimsical balance which the two lovers struck at the beginning of their relationship is ruthlessly destroyed by civilization and its demands. At first, only minor complications block their idyll; a wife who wants to go to Malaga, a nosy friend. These barriers make way for greater catastrophes when the two return to the fast-paced city of big business. Time and Fate—more than any other villains—defeat these two lovers.

Frank works cinematic wonders in the subletest of ways. In the London episodes, he shows us uneaten meals growing cold which reveal more about the loss of love than 200 pages of screaming dialogue could ever have accomplished. He strives for and achieves admirable characters trapped by an uncompromising and uncaring world. He films, though, superficial anti-climaxes without troubling with murky interiors and weighty explications. High comedy downplays the basic tragedy.

Frank also offers two highly respectable actors giving superb performances. George Segal ("Blume In Love") makes an aggressive Steve Blackburn. He has an acutely accurate comic timing which makes his every action totally realistic and acceptable. He does not merely rehash his earlier role of Stephen Blume though the two men share much in common. Glenda Jackson ("Women In Love" and "Sunday, Bloody Sunday") as Vickie Allesio proves herself to be just as adept at fluffy comedy as she is with Lawrentian metaphysics. The two give damned marvelous portraits of witty, classy, civilized but desperate people.

"A Touch of Class" isn't a flashy, overwhelming film, but it serves nicely to while away an evening and introduces two nice, interesting characters in the process. Its gentle humor cajoles the viewer while the film provides a serious in-depth study of modern love.

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Total Arts Program

(Continued from page 11)

Charlotte, holds a B.F.A. from the University of South Carolina, was the Outstanding Student in Ceramics at USC in 1970, and the recipient of the Purchase Award at the 5th Designer Craftsman Exhibition of the South Carolina Craftsmen Guild in 1971.

The schools will also receive the benefits of In-School Concerts. Ms. Marifred Ziemba — who performs with The Carolina Brass Quintet — played her harp during the dedication ceremonies in Lancaster. The South Carolina Open Road Ensemble (SCORE), a professional touring theatre company, will perform a number of one-act plays in the junior highs and also be available for community performances. In addition, a classical guitarist has been funded separately by the National Endowment for the Arts under the heading of "Industrial Musician." He will perfom in the plants during lunch breaks, etc. in an effort to reach those persons who may be interested in being exposed to such art but who may be cut out of the major programs because they are no longer in school, no longer exposed, no longer in a *position* to satisfy their needs.

In addition, TAP will employ an Environmentalist to work in participating junior high schools, as well as Dr. Donald Hoffman -- who will conduct the University of South Carolina Teacher Workshop. Dr. Hoffman and his graduate assistant will hold five workshops in each community for those teachers interested in art education. The workshop will be approved for credit by the South Carolina Education Department.

In short, TAP will be the closest thing to a total arts program ever implemented on North America. Hopefully everyone will benefit.

At the dedication held at Starr Hall in Lancaster, Wesley O. Brustad, Executive Director of the South Carolina Arts Commission noted in an anecdote that the relationship between the patron and the artist could be likened to one man standing on the shore and passively watching another struggle through the rapids against a terrible current in trying to make it to shore. "And when the struggler finally makes it," Brustad continued, "the patron says: 'Okay. You made it. How much do you need?'" Regardless of the culture, this pattern has prevailed since men left the caves (probably the last time an artist was consider a member of the community): the established artist gets the support. Thus far the South Carolina Arts Commission has demonstrated a willingness to go beyond the traditional patronage system — to go so far as to say: "Hey! Here's a rope. Things are bad enough without having to keep your head above the water too."

Project TAP, ARTS, and other Commission endeavors seem to be an attempt to move in an unexplored direction: reach the kids and see what the kids are going to want. Reach them all — young and old — and find out whatever they want. TAP will focus on 4th through 8th graders. If everything works out the way it could, maybe a couple of the kids will want a little more art when they get further on — or want their kids to have a chance in the future. It's easy to find ourselves muddled.

There's no way to predict how much harm or good will be done by such an approach. No one has tried it before. Until now, an artist in America has had two choices: go commercial or go nowhere at all. It's hard to live on faith alone. Artists have continually argued an artist has to suffer in order to create his art. I think an artist can suffer plenty enough even having his room and board taken care of. I think those kids — in the long run, it's still the kids — suffer plenty enough to produce real art. I still remember the boogie-man. I recall wondering if I was going to go blind and crazy etc. for doing and thinking the things I did and thought.

Artists participate in programs such as TAP to reach people and at the same time *be able* — financially and so on — to reach people. Others participate because because because . . . Is there such a phrase as "artists and others"?

One woman I talked with in Lancaster put it this way: "If just one of those children can do it, isn't it worth it, after all?" How can you argue with something like that?

We *have* a lot of literature alright. It's time we build our mythology. Let's say TAP fulfills a couple of chimeric dreams. It only starts another. The big dream of a non-program program reaching anyone who wants it, anywhere, at any time, however it's wanted — let's call this the master chimeric dream. Let's say for next year maybe the Commission looks for three or four counties participating in forms of project TAP.

That's a chimera, too. Isn't it?

EVENTS & entertainments

Aug. 31 - Sept. 6

cinema

Y'all moviegoers are advised to call ahead to theatres to check showtimes, since many area theatres are prone to last-minute changes.

ATLANTIC I THEATRE 3220 Two Notch Road, 787-1225

"Cleopatra Jones" is in its fourth week here, the story of a black superwoman authorized by the U.S. Government no less to bust a drug ring. Stars Tamara Dobson in her debut performance and Shelly Winters drops in for some cameo time. Features begin at 3:30, 5:30, 7:30, and 9:30. It's rated PG.

ATLANTIC II THEATRE 3220 Two Notch Road, 787-1225

"Last Tango In Paris," starring Marlon Brando and Maria Schneider, is in for another week at the Atlantic II. Shows begin at 3, 7:30 and 10. Rated a big X.

CAROLINA THEATRE, 1223 Main Street, 252-8011

"Enter the Dragon," beginning Friday, was the final movie by the late Bruce Lee. Also starring John Saxon and Jim Kelly. Rated R. Shows at 12:40, 2:20, 4, 5:40, 7:30, and 9 p.m.

Late Shows This Weekend (Aug. 30, 31 and Sept. 1): All late shows start at 11 p.m. and admission is $1 to all of these. On Thursday, August 30, "The Pawnbroker." starring Rod Steiger will be shown. "Monterey Pop," with Jimi Hendrix, Janis Joplin, Otis Redding and Crosby, Stills, and Nash, will be the Friday, August 31 offering. And on Saturday night, September 1, Woody Allen returns to the late flick student special grind with "Bananas."

DUTCH SQUARE NORTH THEATRE Dutch Square Mall, 798-1110

"A Touch of Class," starring Glenda Jackson and George Segal. Osceola reviewer Mike Smith likes this one. His review is on page 14. Shows are set for 1, 3:50, 5:40, 7:30 and 9:20. Rated PG.

DUTCH SQUARE SOUTH THEATRE Dutch Square Mall, 798-1110

"Paper Moon," one of the summer's best films, continues for a tenth week with Ryan and Tatum O'Neal in starring roles. Shows at 1:30, 3:20, 5:10, 7 and 9 p.m. Rated PG.

FOX THEATRE, 1607 Main Street, 254-5212

"Detroit 9000" moves in for a while. Its cops and robbers stuff. The shows are at 1:40, 3:30, 5:20, 7:10 and 9 p.m.

GAMECOCK I THEATRE, Parkland Plaza, Cayce, 796-0022

"Posiden Adventure," making a return engagement in Columbia after a long run last Christmas, stars Gene Hackman, Shelly Winters, Ernest Borgnine and a whole bunch of other folks. It's a pretty hokey story about a ship that gets hit by a tidal wave. Shows are at 1:30, 3:30, 5:30, 7:30 and 9:30.

GAMECOCK II THEATRE, Parkland Plaza, Cayce, 796-0022

"Live and Let Die" refuses to die and Roger Moore (agent 007) will stick around for at least another week or so. Shows are running at 12:30, 1:40, 4:50, 7 and 9:10. Rated PG.

JEFFERSON SQUARE THEATRE, 1801 Main Street, 254-6731

"Friends of Eddie Coyle" is a newcomer to town, starring Robert Mitchum and Peter Boyle. Shows are at 1:40, 3:30, 5:20, 7:10 and 9:10 p..m.

MIRACLE THEATRE 1228 Main Street, 256-1950

"Day of the Jackal" will run at the Miracle at least until next Thursday (Sept. 6) according to an informed source. Stars EDward Fox, Allen Badel and Tony Britton. Times for Friday and Saturday showings are 2, 4:30, 7, and 9:30. Times for weekday shows will be 1:30, 4, 6:30 and 9 p.m. Rated PG.

PALMETTO THEATRE, 1417 Main Street, 254-5800

"Jesus Christ Superstar," starring Carol Anderson, is still being shown at 1, 3, 5, 7, and 9. Rated G.

PLAZA III THEATRE, 1323 Main Street, 254-7960

"Walking Tall" drones away to the audiences at the Plaza. Shows run at 12:40, 2:50, 5, 7:10 and 9:20. Rated R.

RICHLAND MALL THEATRE, Richland Mall Shopping Center, 782-2228

"Badge 373," starring Robert Duvall and Eddie Egan, slips into town for a two week run beginning Friday, August 31. Shows are at 1, 3, 5, 7, and 9 p.m. Rate this one R.

television

Friday, August 31

9 a.m. – Today In Carolina. Hosts Jim Welch and Lynn Nevius question Lt. Governor Earle Morris. (Channel 10).

9 a.m. – Second Cup of Coffee. Henry Bryan of the S.C. Commission on Aging is the guest. (Channel 19).

10:30 a.m. – A.M. Columbia. Ann Cobb talks about new exhibits at the Carolina Art Museum and discusses the Democratic Women's Luncheon with Mrs. Keith Belser. (Channel 25).

8 p.m. -- Sixty Minutes. Late-breaking deadline, but usually excellent news features, analyses and human interest stories. (Channel 19).

9 p.m. -- NFL Pre-Season action. Miami Dolphins tangle with Minnesota Vikings as the ridiculously long exhibition grind lumbers on. (Channel 19).

9 p.m. – Movie. "They Might Be Giants." Stars George Scott and Joanne Woodward. (Channel 10).

11 p.m. – Baseball. Speaking of Giants, the Atlanta Braves travel to the West Coast to play the San Francisco Gints. (Channel 25).

"Day of the Jackal" continues at the Miracle Theatre this weekend

11:30 p.m. – Movie. "The Cruel Sea," starring Jack Hawkins and Donald Sindem in an excellent war drama about the ship Compass Rose which faced the Nazi subs in World War II. (Channel 19).

1 a.m. – Midnight Special. Billy Preston hosts Steely Dan, Maureen McGovern, swinging, gunfighting Bo Diddley, Buddy Miles, Ned Doheny, and Gladstone. (Channel 10).

Saturday, September 1

2 p.m. – Baseball. Curt Gowdy and Tony Kubek talk it up as the Chicago Cubs take on the Pittsburgh Pirates. (Channel 25)

4 p.m. – U.S. Open Tennis. Jack Kramer hosts the early rounds from Forest Hills. (Channel 19)

8 p.m. – NFL pre-season football. The Detroit Lions get it on against the Cleveland Browns. (Channel 10)

12:15 a.m. -- Movie. "Blood of the Vampire." Position desired: night watchman at blood bank. (Channel 25)

Sunday, September 2

1 p.m. -- Movie. "Ten North Frederick." Stars Gary Cooper, Diana Varsi, Suzy Parker in John O'Hara's best-selling story of the wealthy Chapin family, residents of a small town, whose private lives form a startling contrast to the side they show to the public. (Channel 10)

1:30 p.m. -- Issues and Answers. George Meany, head of the AFL-CIO, will probably intimidate the interviewers. It should be a good show. (Channel 25)

3 p.m. -- More of the U.S. Open Tennis Championship with Jack Kramer hosting. (Channel 19)

3 p.m. -- Baseball. Atlanta Braves at San Francisco. (Channel 25)

6 p.m. – CBS News Retrospective. "The Great American Novel." (Channel 19)

8:30 p.m. -- NFL pre-season football. The Washington Redskins attack the New England Patriots. (Channel 10)

9 p.m. – Movie. "My Son John." Hollywood is always right there to capitalize on the national mood and the mood in 1952 when this movie was made was McCarthyism. Patriotic mother goes beserk when she learns her son is a Communist and turns him in. Simple-minded and anti-intellectual, like many of the speeches seen on the tube recently. Helen Hayes, Robert Walker, and Van Helfin star. The fifties were far from gallant years: actors and actresses had to eat, you know. Enough to make you wonder about your own mother. Don't miss the ending — Walker died while the film was being made and film clips from a previous flick were used. (Channel 25)

11:15 p.m. – Movie. "The Buster Keaton Story" stars Donald O'Connor, Ann Blyth, and Peter Lorre. Screen biography of great comedian Keaton gives false view of the man through misrepresentation of facts. (Channel 19)

11:30 p.m. – Jerry Lewis Labor Day Telethon. Fund-raiser will last until 6:30 p.m. Monday. This is what Lewsi si best at. (Channel 25)

Monday, September 3

9 a.m. – Today in Carolina. Tapes of the USC choir on recent California tour. (Channel 10)

9 a.m. -- Second Cup of Coffee. Home economist Donna Taylor gives her favorite recipes. (Channel 19)

8 p.m. – Baseball. Los Angeles Dodgers at San Fransisco. Giants won the last game when they were in L.A. Giants have to win to stay alive. Former major leaguer Chuck Connors is the guest host. (Channel 10)

Tuesday, September 4

9 a.m. – Today in Carolina. Jim Welch talks with the new executive director of the S.C. Parks, Recreation, and Tourism Department. (Channel 10)

9 a.m.—Second Cup of Coffee. Clay Normand, director of Brothers and Sisters discusses his program and how the public can help by volunteering. (Channel 19)

10:30 a.m. -- A.M. Columbia features the world of weddings and today's fashions for the groom. (Channel 25)

8 p.m. – NBC Reports. The Energy Crisis: An American White Paper. A close look at the "energy crisis" — what the companies are saying and what they are doing. (Channel 10)

11:15 p.m. -- Movie. "Payment of Demand," stars Better Davis. Typical Davis melodrama. (Channel 19)

Wednesday, September 5

9 a.m. -- Today in Carolina features Mrs. John C. West; also fashions and lifestyles for the fall. (Channel 10)

10:30 a.m. – A'M' Columbia. Discussion centers around the Columbia Women's Symphony Fund Drive and the Lexington County Bottle Show. (Channel 25)

7 p.m. – Special. Land of the Small. An intriguing look at the well-organized world of insects. As good for adults as for the kids. (Channel 19)

8:30 p.m. – Movie. "A Man For All Seasons." Deservedly acclaimed movie based on the life of Sir Thomas More (Paul Schofield). Also stars Susannah York, Robert Shaw, Orson Welles. (Channel 10)

11:30 p.m. – Movie. "The Little Hut" stars Smithfield (N.C.)'s own Ava Gardner along with David Niven. A wife, her husband, and his best friend are ship-wrecked on a desert island. Quite entertaining. (Channel 19)

Thursday, September 6

9 a.m. -- Today in Carolina. "Alcoholism and Its Problems" is the theme of today's program. (Channel 10)

10:30 a.m. – A'M' Columbia. Mr. Lowell Moss, of the Social Security Commission, explains new Social Security benefits. Home economist Donna Taylor offers some new recipes. (Channel 25)

9 p.m. – NFL pre-season football. The Miami Dolphins invade Dallas to play the Cowboys. (Channel 19)

A Guide to Happy Hour

It's late afternoon. You're tired and it's hot as hell. Well, Columbia's got it's faults, but it does have plenty of good watering holes, with atmospheres ranging from that of a cattle-town saloon to that of a genteel French Salon. And most of them have a Happy Hour or hours to help you cool you throat and ease your mind. At the places listed below, the drinks and beer are cheaper during Happy Hour than at any other time. Go ahead. Get your friends and suck up a few.

THE BACKDOOR. From 4:30 to 6 p.m., beer is 60 cents a bottle (75 cents for imports). Most drinks are $1.00. Located in the Forest Motel, 3111 Two Notch Road.

THE BOILER ROOM. Chug your beer here from 5 to 7 p.m. for 40 cents a 10-ounce mug. Most drinks are $1.10. Located in Downunder Columbia.

BOULEVARD LOUNGE. Best sippin' time here is from 5 until 7 p.m. when beer is 25 cents for a 9-ounce mug and 10 cents off for each can. No minibottles. Located at 4407 Ft. Jackson Blvd.

CAMPUS CLUB SOUTH. If you got the time.... The beer is cheap from 11 a.m. until 6 p.m. 25 cents a 10-ounce mug, $1.50 a pitcher. No mini-bottles. Located at 900 Main St.

DON'S. From 4 to 7 p.m., beer is 15 cents a 9-ounce mug. Don's reportedly has the only T.V. Hockey Game on the East Coast, for you experts at T.V. Ping-Pong. At 807 Harden St.

DOWNSTAIRS PLAZA. Dark Budweiser for 20 cents a 10-ounce mug is the loss- leader here from 2 to 5 p.m. or $1.50 a 64-ounce pitcher. No minibottles. Located at 625 Main St.

FOUNTAIN BLEAU INN. Drink your beer for 35 cents a 10-ounce mug or 50 cents a bottle from 5 to 7 p.m. on Monday and Thursday. At 5321 Farrow Road.

THE FORUM. All those law students keep the atmosphere a bit heady at times, but the beer's still good. Weekdays from 5:30 to 7 p.m. and Saturdays 1 to 6 p.m. beer is 25 cents a 9-ounce mug and $1.50 a 64-ounce pitcher. All drinks are 25 cents off their regular price. Located in the Senate Plaza Apartments at 1520 Senate St.

THE GASLITE LOUNGE. From 5 to 6 p.m. beer is 20 cents a 10-ounce mug and $1.50 a pitcher. From 5 to 7 p.m., drinks are $1.00 a bottle. Located on Rosewood Dr.

THE GREEN OLIVE. The beer costs the same, but from 4 to 6 p.m. the folks here sell their drinks for 75 cents each. At 4200 Two Notch Road.

LEANING TOWER LOUNGE. Inside the Italian House restaurant at 1572 Sunnyside Drive adjacent to Richland Mall, from 5 to 6 p.m. Monday through Friday, the draft Michelob flows for 40 cents a mug. Drinks are $1.00-$1.30.

THE LOBBY. New Happy Hours here next week. From 5 to 7:30 p.m. beer is 35 cents a 10-ounce mug and drinks are $1.10 when there's no live entertainment. cents a 10-ounce mug and drinks are $1.10 when there's no live entertainment. Located on the corner of Main and Gervais.

THE MATADOR. From 5 to 7 p.m. the beer is 25 cents a 9-ounce mug. Also plenty of free cheese and crackers. Located at 322 Bush River Road.

THE OTHER PLACE. Beer is 15 cents a 9-ounce mug and $1.50 a pitcher from 4 to 7 p.m. No minibottles. Located at 1354 Rosewood Drive.

THE SCARLET PUMPERNICKEL. Not a bad place to be between 5 and 7:30 p.m. Michelob draft is 40 cents a mug, with every fourth mug free. Drinks run from $1.50 to $3.50 with every third drink $1.00. In Downunder Columbia.

SOHO LTD. From 5 to 7 p.m. drinks are 75 cents for ladies and $1.00 for male persons. Beer is 25 cents a 9 ounce mug and there are some free munchies around. In Downunder Columbia.

THE STAGE DOOR. Beer is 30 cents a 9-ounce mug of Michelob from 4:30 to 6:30 p.m. At 634 Harden St.

THE THREE CHAIRMEN. From 5 to 7 p.m. beer is 25 cents a 10-ounce mug and $2.00 a pitcher. Highballs are $1.40 and fancy drinks run $1.55. Located at 1824 Edmund Highway (Airport Road).

TWILITE LOUNGE. Quickly becoming the hang-out of the Columbia media set. From 5 to 7 p.m. the 9-ounce mugs are filled and re-filled for 15 cents a shot and $1.00 a pitcher. No minibottles. Located at 1928 Rosewood.

concerts

URIAH HEEP is scheduled for a Carolina Coliseum concert on Sept. 14 at 8 p.m. with tickets priced at $6, $5, and $4. Tickets are on sale at the Coliseum and ticket outlets around the town, including Taylors Street Pharmacy and the usual places. MAC FRAMPTON, a contemporary pop group, is scheduled for a concert in Carolina Coliseum on Sept. 12. No ticket information available yet on that one.

JAMES BROWN, will be in concert in several places in the next few weeks, including a concert Sept. 28 in the Coliseum here. Brown will play Greenville on Sept. 1 with general admission tickets going for $5.25 in advance and $6.25 at the door. No reserved seats available.

LIZA MINELLI will be in concert Sept. 29 at 6:30 and 9:30 p.m. in Atlanta's Civic Center. Tickets are scaled at $10, 9, 8, 7 and 6 for those shows. Call the Civic Center at 1-(404)-523-1879 for further ticket information or reservation s

ROBERTA FLACK will appear at Charleston's Municipal Auditorium on Oct. 6 at 7 and 10 p.m. Tickets for the shows are $7, 6 and 5. It's sponsored by the Baptist College Student Union.

DOOBEY BROTHERS will be in Charleston's Municipal Auditorium on Oct. 11 for an 8 p.m. concert. Tickets for that one, sponsored by the Baptist College people, are priced at $7, 6 and 5.

BIRMINGHAM Labor Day Music Festival at Legion Field in Birmingham on Sept. 3 will feature Rare Earth, Buddy Miles, The Staple Singers, The Sylvers, Albert King, Father's Children and Afro Blues Band. Telephone (202) 251-2590 for ticket reservations.

GRAHAM MOUNTAIN MUSIC FESTIVAL on Sept. 15-16 in College Park, Ga. will feature Wet Willie, Mike Bloomfield, Little Feat, Kudzu, the Atlanta Rhythm Section and others. Tickets are available for the two-day event from the B.S. Corporation, East Howard Ave. , College Park, Ga. Advance tickets are $11. Gates open Saturday at sunrise.

Were there blacks in South Carolina before the English came?

Check p. 3 of A SOUTH CAROLINA CHRONOLOGY, 1497-1970

by George C. Rogers, Jr.

Published by the University of South Carolina Press.

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